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THE HISTORY OF PAINTING,  
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VOLUME II.









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THE  
HISTORY OF PAINTING  
IN  
ITALY,

FROM THE PERIOD OF THE REVIVAL OF THE FINE ARTS TO THE END  
OF THE EIGHTEENTH CENTURY: TRANSLATED FROM  
THE ITALIAN OF THE

ABATE LUIGI LANZI.

BY THOMAS ROSCOE.

VOLUME II.

CONTAINING THE SCHOOLS OF NAPLES, VENICE, LOMBARDY, MANTUA,  
MODENA, PARMA, CREMONA, AND MILAN.

*New Edition, revised.*

LONDON:  
HENRY G. BOHN, YORK STREET, COVENT GARDEN.  
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# HISTORY OF PAINTING

IN

## LOWER ITALY.

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### BOOK IV.

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#### NEAPOLITAN SCHOOL.

##### EPOCH I.

WE are now arrived at a school of painting which possesses indisputable proofs of having, in ancient times, ranked among the first in Italy, as in no part of that country do the remains of antiquity evince a more refined taste, nowhere do we find mosaics executed with more elegance,\* nor any thing more beautiful than the subterranean chambers which are ornamented with historical designs and grotesques. The circumstance of its deriving its origin from ancient Greece, and the ancient history of design, in which we read of many of its early artists, have ennobled it above all others in Italy, and on this account we feel a greater regret at the barbarism which overwhelmed it in common with other schools. We may express a similar sentiment with regard to Sicily, which, from its affinity in situation and government, I shall include in this Fourth Book, but generally in the notes.† That island, too, possessed many Greek colonies, who have left vases and metals of such extraordinary workmanship, that

\* In the Museo of the Sig. D. Franc. Daniele, are some birds not inferior to the doves of Furietti.

† I adopt this mode because "little has hitherto been published on the Sicilian school," as the Sig. Hackert observes in his "*Memorie de' Pittori Messinesi*." I had not seen that book when I published the former edition of the present work, and I was then desirous that the me-

many have thought that Sicily preceded Athens in carrying this art to perfection. But to proceed to the art of painting in Naples, which is our present object, we may observe, that Dominici and the other national writers, the notice of whom I shall reserve for their proper places, affirm, that that city was never wholly destitute of artists, not only in the ancient times, which Filostrato extols so highly in the proemium of his "*Immagini*," but even in the dark ages. In confirmation of this, they adduce devotional pictures by anonymous artists anterior to the year 1200; particularly many Madonnas in an ancient style, which were the objects of adoration in various churches. They subjoin a catalogue of these early artists, and bitterly inveigh against Vasari, who has wholly omitted them in his work.

The first painter whom we find mentioned at the earliest period of the restoration of the art, is Tommaso de' Stefani, who was a contemporary of Cimabue, in the reign of Charles of Anjou.\* That prince, according to Vasari, in passing through Florence, was conducted to the studio of Cimabue to see the picture of the Virgin, which he had painted for the chapel of the Rucellai family, on a larger scale than had ever before been executed. He adds, that the whole city collected in such crowds thither to view it, that it became a scene of public festivity, and that that part of the city in which the

moirs of the Sicilian painters should be collected together and given to the public. I rejoice that we have had memoirs presented to us of those of Messina, and that we shall also have those of the Syracusans and others, as the worthy professor gives us reason to hope in the preface to the "*Memorie*" before mentioned, which were written by an anonymous writer, and published by Sig. Hackert with his own remarks.

\* The history of the art in Messina enumerates a series of pictures from the year 1267, of which period is S. Placido of the cathedral, painted by an Antonio d'Antonio. It is supposed that this is a family of painters, which had the surname of Antonj, and that many pictures in S. Francesco, S. Anna, and elsewhere, are by different Antonj, until we come to Salvatore di Antonio, father of the celebrated Antonello di Messina, and himself a master; and there remains by him a S. Francis in the act of receiving the Stigmata, in the church of his name. Thus the genealogy of this Antonello is carried to the before-mentioned Antonio d' Antonio, and still further by a writer called *Il Minacciato* (Hack. p. 11), although Antonio never, to my knowledge, subscribed himself *degli Antonj*, having always on his pictures, which I have seen, inscribed his country, instead of his surname, as *Messinensis*, *Messineus*, *Messing*.



artist resided, received in consequence the name of Borgo Allegri, which it has retained to the present day. Dominici has not failed to make use of this tradition to the advantage of Tommaso. He observes, that Charles would naturally have invited Cimabue to Naples if he had considered him the first artist of his day; the king, however, did not do so, but at the same time employed Tommaso to ornament a church which he had founded, and he therefore must have considered him superior to Cimabue. This argument, as every one will immediately perceive, is by no means conclusive of the real merits of these two artists. That must be decided by an inspection of their works; and with regard to these, Marco da Siena, who is the father of the history of painting in Naples, declares that in respect to grandeur of composition, Cimabue was entitled to the preference. Tommaso enjoyed the favour also of Charles II., who employed him, as did also the principal persons of the city. The chapel of the Minutoli in the Duomo, mentioned by Boccaccio, was ornamented by him with various pictures of the Passion of our Saviour. Tommaso had a scholar in Filippo Tesauro, who painted in the church of S. Restituta, the life of B. Niccolo, the hermit, the only one of his frescos which has survived to our days.

About the year 1325, Giotto was invited by King Robert to paint the church of S. Chiara in Naples, which he decorated with subjects from the New Testament, and the mysteries of the Apocalypse, with some designs suggested to him at a former time by Dante, as was currently reported in the days of Vasari. These pictures were effaced about the beginning of the present century, as they rendered the church dark; but there remains, among other things in good preservation, a Madonna, called della Grazia, which the generous piety of the religious possessors preserved for the veneration of the faithful. Giotto painted some pictures also in the church of S. Maria Coronata; and others, which no longer exist, in the Castello dell' Uovo. He selected for his assistant in his labours, a Maestro Simone, who, in consequence of enjoying Giotto's esteem, acquired a great name in Naples. Some consider him a native of Cremona, others a Neapolitan, which seems nearer the truth. His style partakes both of Tesauro and Giotto, whence some consider him of the first, others of

the second master ; and he may probably have been instructed by both. However that may be, on the departure of Giotto he was employed in many works which King Robert and the Queen Sancia were prosecuting in various churches, and particularly in S. Lorenzo. He there painted that monarch in the act of being crowned by the Bishop Lodovico, his brother, to whom, upon his death and subsequent canonization, a chapel was dedicated in the Episcopal church, and Simone appointed to decorate it, but which he was prevented from doing by death. Dominici particularly extols a picture by him of a Deposition from the Cross, painted for the great altar of the Incoronata ; and thinks it will bear comparison with the works of Giotto. In other respects, he confesses that his conception and invention were not equally good, nor did his heads possess so attractive an air as those of Giotto, nor his colours such a suavity of tone.

He instructed in the art a son, called Francesco di Simone, who was highly extolled for a Madonna in chiaroscuro, in the church of S. Chiara, and which was one of the works which escaped being effaced on the occasion before mentioned. He had two other scholars in Gennaro di Cola, and Stefanone, who were very much alike in their manner, and on that account were chosen to paint in conjunction some large compositions, such as the pictures of the Life of S. Lodovico, bishop of Tolosa, which Simone had only commenced, and various others of the life of the Virgin, in S. Giovanni da Carbonara, which were preserved for a long period. Notwithstanding the similarity of their styles, we may perceive a difference in the genius of the two artists ; the first being in reference to the second, studied and correct, and anxious to overcome all difficulties, and to elevate the art ; on which account he appears occasionally somewhat laboured : the second discovers more genius, more confidence, and a greater freedom of pencil, and to his figures he gives a spirit that might have assured him a distinguished place, if he had been born at a more advanced period of art.

Before Zingaro (who will very soon occupy our attention) introduced a manner acquired in other schools, the art had made little progress in Naples and her territories. This is clearly proved by Colantonio del Fiore, the scholar of

Francesco, who lived till the year 1444, of whom Dominici mentions some pictures, though he is in doubt whether they should not be assigned to Maestro Simone; which is a tacit confession, that in the lapse of a century the art had not made any considerable progress. It appears, however, that Colantonio after some time, by constant practice, had considerably improved himself, having painted several works in a more modern style, particularly a S. Jerome, in the church of S. Lorenzo, in the act of drawing a thorn from the foot of a lion, with the date of 1436. It is a picture of great truth, removed afterwards, for its merit, by the P. P. Conventuali, into the sacristy of the same church, where it was for a long time the admiration of strangers. He had a scholar of the name of Angiolo Franco, who imitated better than any other Neapolitan the manner of Giotto; adding only a stronger style of chiaroscuro, which he derived from his master.

The art was, however, more advanced by Antonio Solario, originally a smith, and commonly called lo Zingaro. His history has something romantic in it, like that of Quintin Matsys, who, from his first profession, was called il Fabbro, and became a painter from his love to a young girl, who promised to marry him when he had made himself a proficient in the art of painting. Solario, in the same manner, being enamoured of a daughter of Colantonio, and receiving from him a promise of her hand in marriage in ten years, if he became an eminent painter, forsook his furnace for the academy, and substituted the pencil for the file. There is an idle tradition of a queen of Naples having been the author of this match, but that matter I leave in the hands of the narrator of it. It is more interesting to us to know that Solario went to Bologna, where he was for several years the scholar of Lippo Dalmasio, called also Lippo delle Madonne, from his numerous portraits of the Virgin, and the grace with which he painted them. On leaving Bologna he visited other parts of Italy, in order to study the works of the best artists in the various schools; as Vivarini, in Venice; Bicci, in Florence; Galasso, in Ferrara; Pisanello, and Gentile da Fabriano, in Rome. It has been thought that he assisted the two last, as Luca Giordano affirmed, that among the pictures in the Lateran he recognised some heads which were in-

disputably by Solario. He excelled in this particular, and excited the admiration of Marco da Siena himself, who declared that his countenances seemed alive. He became also a good perspective painter for those times, and respectable in historical compositions, which he enlivened with landscape in a better style than other painters, and distinguished his figures by drapery peculiar to the age, and carefully drawn from nature. He was less happy in designing his hands and feet, and often appears heavy in his attitudes, and crude in his colouring. On his return to Naples, it is said that he gave proofs of his skill, and was favourably received by Colantonio, and thus became his son-in-law nine years after his first departure; and that he painted and taught there under King Alfonso, until the year 1455, about which time he died.

The most celebrated work of this artist was in the choir of S. Severino, in fresco, representing, in several compartments, the life of S. Benedict, and containing an incredible variety of figures and subjects. He left also numerous pictures with portraits, and Madonnas of a beautiful form, and not a few others painted in various churches of Naples. In that of S. Domenico Maggiore, where he painted a dead Christ, and in that of S. Pier Martire, where he represented a S. Vincenzio, with some subject from the life of that saint, it is said that he surpassed himself. Thus there commenced in Naples a new epoch, which from its original and most celebrated prototype, is called by the Cav. Massimo, the school of Zingaro, as in that city those pictures are commonly distinguished by the name of Zingaresque, which were painted from the time of that artist to that of Tesauro, or a little later, in the same way that pictures are everywhere called Cortonesque, that are painted in imitation of Berettini.

About this time there flourished two eminent artists, whom I deem it proper to mention in this place before I enter on the succeeding scholars of the Neapolitan school. These were Matteo da Siena, and Antonello da Messina. The first we noticed in the school of Siena, and mentioned his having painted in Naples the Slaughter of the Innocents. It exists in the church of S. Caterina a Formello, and is engraved in the third volume of the *Lettere Senesi*. The year M.CCCC.XVIII. is attached to it, but we ought not to yield

implicit faith to this date. Il P. della Valle, in p. 56 of the above-mentioned volume, observes, that Matteo, in the year 1462, when he painted with his father in Pienza, was young, and that in the portrait which he painted of himself in 1491, he does not appear aged. He could not therefore have painted in Naples in 1418. After this we may believe it very possible, that in this date an L has been inadvertently omitted, and that the true reading is M.CCCC.LXVIII. Thus the above writer conjectures, and with so much the more probability, as he advances proofs, both from the form of the letters and the absence of the artist from his native place. Whoever desires similar examples, may turn to page 119 of vol. i., and he will find that such errors have occurred more than once in the date of books. Guided by this circumstance, we may correct what Dominici has asserted of Matteo da Siena having influenced the style of Solario. It may be true that there is a resemblance in the air of the heads, and the general style, but such similarity can only be accounted for by Matteo deriving it from Solario, or both, as often happens, imitating it from the same master.

Antonello, of the family of the Antonj, universally known under the name of Antonello da Messina, is a name so illustrious in the history of art, that it is not sufficient to have mentioned him in the first book and to refer to him here again, as he will claim a further notice in the Venetian School, and we must endeavour too to overcome some perplexing difficulties, to ascertain with correctness the time at which he flourished, and attempt to settle the dispute, whether he were the first who painted in oil in Italy, or whether that art was practised before his time. Vasari relates, that when young, after having spent many years in Rome in the study of design,\* and many more at Palermo, painting there with the reputation of a good artist, he repaired first to Messina, and

\* The *Memorie de' Pittori Messinesi* assert, that at Rome he was attracted by the fame of the works of Masaccio, and that he there also designed all the ancient statues. They add, too, that he arrived at such celebrity, that his works are equal to those of the best masters of his time. I imagine it must be meant to allude to those who preceded Pietro Perugino, Francia, Gio. Bellini, and Mantegna, as his works will not bear any comparison with those of the latter masters.



from thence passed to Naples, where he chanced to see a large composition painted in oil by Gio. da Bruggia, which had been presented by some Florentine merchants to King Alfonso. Antonello, smitten with this new art, took his departure to Flanders, and there, by his affability, and by a present of some drawings of the Italian school, so far ingratiated himself with Giovanni, as to induce him to communicate to him the secret, and the aged painter dying soon afterwards, thus left him instructed in the new art. This must have happened about the year 1440, since that time is required to support the supposition that Giovanni, born about 1370, died at an advanced age, as the old writers assert, or exactly in 1441, as is asserted by the author of the "*Galleria Imperiale*." Antonello then left Flanders, and first resided for some months in his native place; from thence he went to Venice, where he communicated the secret to Domenico Veneziano; and having painted there a considerable time, died there at the age of forty-nine. All this we find in Vasari, and it agrees with what he relates in the life of Domenico Veneziano, that this artist, after having learnt the new method from Antonello in Venice, painted in Loreto with Piero della Francesca, some few years before that artist lost his eyesight, which happened in 1458. Thus the arrival of Antonello in Venice must have occurred about the year 1450, or some previous year; but this conclusion is contrary to Venetian evidence. The remaining traces of Antonello, or the dates attached to his works there, commence in 1474, and terminate according to Ridolfi in 1490. There does not appear any reason whatever, why he should not have attached dates to his pictures, until after residing twenty-four years in Venice. Besides, how can it be maintained that Antonello, after passing many years in Rome as a student, and many in Palermo as a master, and some years in Messina and Flanders, should not in Venice, in the forty-ninth year after the death of Giovanni, have passed the forty-ninth year of his age? Hackert quotes the opinion of Gallo, who in the "*Annali di Messina*," dates the birth of Antonello in 1447, and his death at forty-nine years of age, that is, in 1496. But if this were so, how could he have known Gio. da Bruggia? Yet if such fact be denied, we must contradict a tradition which has

been generally credited. I should be more inclined to believe that there is a mistake in his age, and that he died at a more advanced period of life. Nor on this supposition do we wrong Vasari, others having remarked what we shall also on a proper opportunity confirm, that as far as regards Venetian artists, Vasari errs almost in every page from the want of accurate information. I further believe that, respecting the residence of Antonello in Venice, he wrote with inaccuracy. That he was there about the year 1450, and communicated his secret to Domenico, is a fact which, after so many processes made in Florence on the murder of Domenico, and so much discussion respecting him, must have been well ascertained, not depending on the report contained in the memoirs of the painters by Grillandajo, or any other contemporary, in whose writings Vasari might search for information. But admitting this, I am of opinion that Antonello did not reside constantly in Venice from the year 1450 until his death, as Vasari insinuates. It appears that he travelled afterwards in several countries, resided for a long time in Milan, and acquired there a great celebrity, and that he repaired afresh to Venice, and enjoyed there for some years a public salary. This we gather from Maurolico, quoted by Hackert: *Ob mirum hic ingenium Venetiis aliquot annos publicè conductus vixit: Mediolani quoque fuit percelebris* (*Hist. Sicin.* pl. 186, prim. edit.), and if he was not a contemporary writer, still he was not very far removed from Antonello. This is the hypothesis I propose in order to reconcile the many contradictory accounts which we find on this subject in Vasari, Ridolfi, and Zanetti; and when we come to the Venetian school, I shall not forget to adduce further proofs in support of it. Others may perhaps succeed better than I have done in this task, and with that hope I shall console myself; as in my researches I have no other object than truth, I shall be equally satisfied whether I discover it myself, or it be communicated to me by others.

That therefore Antonello was the first who exhibited a perfect method of practising painting in oil in Italy, is an assertion that, it seems to me, may be with justice maintained, or at least it cannot be said that there is proof to the contrary. And yet in the history of the art in the Two Sicilies, this honour is strongly disputed. In that history we find the de-

scription of a chapel in the Duomo of Messina, called *Madonna della Lettera*, where it is said there exists a very old Greek picture of the Virgin, an object of adoration, which was said to be in oil. If this were even admitted, it could not detract from the merit of Antonello in having restored a beautiful art that had fallen into desuetude : but in these Greek pictures, the wax had often the appearance of oil, as we observed in vol. i. p. 86. Marco da Siena, in the fragment of a discourse which Dominici has preserved, asserts that the Neapolitan painters of 1300 continued to improve in the two manners of painting in fresco and oil. When I peruse again what I have written in vol. i. p. 86, where some attempt at colouring in oil anterior to Antonello is admitted, I may be permitted not to rely on the word of Pino alone. There exist in Naples many pictures of 1300, and I cannot imagine why, in a controversy like this, they are neither examined nor alluded to, and why the question is rested solely on a work or two of Colantonio. Some national writers, and not long since, Signorelli, in his "*Cultura delle due Sicili*," tom. iii. p. 171, have pretended that Colantonio del Fiore was certainly the first to paint in oil, and adduced in proof the very picture of S. Jerome, before mentioned, and another in S. Maria Nuova. Il Sig. Piacenza, after inspecting them, says that he was not able to decide whether these pictures were really in oil or not. Zanetti (P. V. p. 20) also remarks, that it is extremely difficult to pass a decided judgment on works of this kind, and I have made the same observation with respect to Van Eyck, which will, I hope, convince every reader who will be at the trouble to refer to vol. i. p. 84. And unless that had been the case, how happened it that all Europe was filled with the name of Van Eyck in the course of a few years ; that every painter ran to him ; that his works were coveted by princes, and that they who could not obtain them, procured the works of his scholars, and others the works of Ausse, Ugo d'Anversa, and Antonello ; and of Ruggieri especially, of whose great fame in Italy we shall in another place adduce the documents ?\* On the other hand, who, beyond Naples and its territory, had at that time heard of Colantonio ? Who ever sought with such eagerness the works of Solario ? And if this

\* In the first epoch of the Venetian School.

last was the scholar and son-in-law of a master who painted so well in oil, how happened it that he was neither distinguished in the art, nor even acquired it? Why did he himself and his scholars work in distemper? Why did the Sicilians, as we have seen, pass over to Venice, where Antonello resided, to instruct themselves, and not confine themselves to Naples? Why did the whole school of Venice, the emporium of Europe, and capable of contradicting any false report, attest, on the death of Antonello, that he was the first that painted in oil in Italy, and no one opposed to him either Solario or Colantonio? \* They either could not at that time have been acquainted with this discovery, or did not know it to an extent that can contradict Vasari, and the prevailing opinions respecting Antonello. Dominici has advanced more on this point than any other person, asserting that this art was discovered in Naples, and was carried from thence to Flanders by Van Eyck himself, to which supposition, after the observations already made, I deem it superfluous to reply.†

\* The following inscription, composed at the instance of the Venetian painters, is found in Ridolfi, p. 49. "Antonius pictor, præcipuum Messanæ suæ et totius Siciliæ ornamentum, hæc humo contegitur: non solum suis picturis, in quibus singulare artificium et venustas fuit: sed et quod coloribus olso miscendis splendorem et perpetuitatem PRIMUM ITALIÆ PICTURÆ contulit, summo SEMPER artificum studio celebratus."

† A letter of Summonte, written on the 20th March, 1524, has been communicated to me by the Sig. Cav. de' Lazara, extracted from the 60th volume of the MSS. collected in Venice by the Sig. Ab. Profesa. Daniele Francesconi. It is addressed to M. A. Michele, who had requested from him some information respecting the ancient and modern artists of Naples; and in reference to the present question he thus speaks: "Since that period (the reign of King Ladislaus), we have not had any one of so much talent in the art of painting as our Maestro Colantonio of Naples, who would in all probability have arrived at great eminence, if he had not died young. Owing to the taste of the times, he did not arrive at that perfection of design founded on the antique, which his disciple Antonello da Messina attained, an artist, as I understand, well known amongst you. The style of Colantonio was founded on the Flemish, and the colouring of that country, to which he was so much attached, that he had intended to go thither, but the King Raimondo retained him here, satisfied with shewing him the practice and mode of such colouring." From this letter, which seems contrary to my argument, I collect sufficient, if I err not, to confirm it. For, 1st, the defence of those writers falls to the ground, who assume that the art of oil-colouring was derived from Naples, while

We shall now return to the scholars of Solario, who were very numerous. Amongst them was a Niccola di Vito, who may be called the Buffalmacco of this school, for his singular humour and his eccentric invention, though in other respects he was an inferior artist, and little deserving commemoration. Simone Papa did not paint any large composition in which he might be compared to his master; he confined himself to altar-pieces, with few figures grouped in a pleasing style, and finished with exquisite care, so that he sometimes equalled Zingaro, as in a S. Michele, painted for S. Maria Nuova. Of the same class seems to have been Angiolillo di Roccadimare, who in the church of S. Bridget, painted that saint contemplating in a vision the birth of Christ, a picture which even with the experienced might pass for the work of his master. More celebrated and more deserving of notice, are Pietro and Polito (Ippolito) del Donzello, sons-in-law of Angiolo Franco, and relatives of the celebrated architect Giuliano da Maiano, by whom they were instructed in that art. Vasari mentions them as the first painters of the Neapolitan school, but does not give any account of their master, or of what school they were natives, and he writes in a way that might lead the reader to believe that they were Tuscans. He says that Giuliano, having finished the palace of Poggio Reale for King Robert, the monarch engaged the two brothers

we see that Colantonio, by means of the king, received it from Flanders. 2ndly, Van Eyck himself is not here named, but the painters of Flanders generally, which country first awakened, as we have observed, by the example of Italy, had discovered new, and it is true, imperfect and inefficient methods, but still superior to distemper; and who knows if this were adopted by Colantonio. 3rdly, It is said that he died young, a circumstance which may give credit to the difficulty that he had in communicating the secret: in fact, it is not known that he communicated it even to his son-in-law, much less to a stranger. 4thly, Hence the necessity of Antonello undertaking the journey to Flanders to learn the secret from Van Eyck, who was then in years, and not without difficulty communicated it to him. 5thly, If we believe with Ridolfi that Antonello painted in 1494 in Trevigi, and credit the testimony of Vasari, that he was not then more than forty-nine years of age, how could it be the scholar of Colantonio, who, according to Dominici, died in 1444? It is with diffidence I advance these remarks on a matter on which I have before expressed my doubts, and I have been obliged to leave some points undecided, or decided rather according to the opinions of others than my own.

to decorate it, and that first Giuliano dying, and the king afterwards, Polito *returned* to Florence.\* Bottari observes, that he did not find the two Donzelli mentioned by Orlandi, nor by any one else, a clear proof that he did not himself consider them natives of Naples, and on that account he did not look for them in Bernardo Dominici, who has written at length upon them, complaining of the negligence or inadvertent error of Vasari.

The pictures of the two brothers were painted, according to Vasari, about the year 1447. But as he informs us that Polito did not leave Naples until the death of Alfonso, this epoch should be extended to 1463, or beyond, as he remained for a year longer, or thereabouts, under the reign of Ferdinand, the son and successor of Alfonso. He painted for that monarch some large compositions in the refectory of S. Maria Nuova, partly alone and partly in conjunction with his brother, and both brothers combined in decorating for the king a part of the palace of Poggio Reale. We may here with propriety also mention, that they painted in one of the rooms the Conspiracy against Ferdinand, which being seen by Jacopo Sannazzaro, gave occasion to his writing a sonnet, the 41st in the second part of his "Rime." Their style resembles that of their master, except that their colouring is softer. They distinguished themselves also in their architectural ornaments, and in the painting of friezes and trophies, and subjects in chiaroscuro, in the manner of bassi-rilievi, an art which I am not aware that any one practised before them. The younger brother leaving Naples, and dying soon afterwards, Pietro remained employed in that city, where he and his scholars acquired a great reputation by their paintings in oil and fresco. The portraits of Pietro had all the force of nature, and it is not long since that, on the destruction of some of his pictures on a wall in the palace of the dukes of Matalona, some heads were removed with the greatest care, and preserved for their excellence.

We may now notice Silvestro de' Buoni, who was placed

\* In the ducal gallery in Florence, is a Deposition from the Cross, wholly in the style of Zingaro: and I know not whether it ought to be ascribed to Polito, who certainly resided in Florence, or to some other painter of the Neapolitan school.

by his father in the school of Zingaro, and on his death attached himself to the Donzelli. His father was an indifferent painter, of the name of Buono, and from that has arisen the mistake of some persons, who have ascribed to the son some works of the father in an old style, and unworthy the reputation of Silvestro. This artist, in the opinion of the Cav. Massimo, had a finer colouring and a superior general effect to the Donzelli; and in the force of his chiaroscuro, and in the delicacy of his contours, far surpassed all the painters of his country who had lived to that time. Dominici refers to many of his pictures in the various churches of Naples. One of the most celebrated is that of S. Giovanni a Mare, in which he included three saints, all of the same name, S. John the Baptist, the Evangelist, and S. Chrysostom.

Silvestro is said to have had a disciple in Tesauro, whose Christian name has not been correctly handed down to us; but he is generally called Bernardo. He is supposed to have been of a painter's family, and descended from that Filippo who is commemorated as the second of this school, and father or uncle of Raimo, whom we shall soon notice. This Bernardo, or whatever his name may have been, made nearer approaches to the modern style than any of the preceding artists; more judicious in his invention, more natural in his figures and drapery; select, expressive, harmonized, and displaying a knowledge in gradation and relief, beyond what could be expected in a painter who is not known to have been acquainted with any other schools, or seen any pictures beyond those of his own country. Luca Giordano, at a time when he was considered the Coryphæus of painting, was struck with astonishment at the painting of a soffitto by Tesauro at S. Giovanni de' Pappacodi, and did not hesitate to declare that there were parts in it, which in an age so fruitful in fine works, no one could have surpassed. It represents the Seven Sacraments. The minute description which the historian gives of it, shews us what sobriety and judgment there were in his composition; and the portraits of Alfonso II. and Ippolita Sforza, whose espousals he represented in the Sacrament of Marriage, afford us some light for fixing the date of this picture. Raimo Tesauro was very much employed in works in fresco. Some pictures by him

are also mentioned in S. Maria Nuova, and in Monte Vergine; pictures, says the Cav. Massimo, "very studied and perfect, according to the latest schools succeeding our Zingaro."

To the same schools Gio. Antonio d'Amato owed his first instructions; but it is said, that when he saw the pictures which Pietro Perugino had painted for the Duomo of Naples, he became ambitious of emulating the style of that master. By diligence, in which he was second to none, he approached, as one may say, the confines of modern art; and died at an advanced period of the sixteenth century. He is highly extolled for his *Dispute of the Sacrament*, painted for the Metropolitan church, and for two other pictures placed in the Borgo di Chiaia, the one at the Carmine, the other at S. Leonardo. And here we may close our account of the early painters, scanty indeed, but still copious for a city harassed by incessant hostilities.\*

\* In Messina, towards the close of the fifteenth century, or at the beginning of the sixteenth, some artists flourished who practised their native style, not yet modernized on the Italian model, as Alfonso Franco, a scholar of Jacopello d'Antonio, and a Pietro Oliva, of an uncertain school. Both are praised for their natural manner, the peculiar boast of that age, but in the first we admire a correct design and a lively expression, for which his works have been much sought after by strangers, who have spared only to his native place a *Deposition from the Cross*, at S. Francesco di Paolo, and a *Dispute of Christ with the Doctors*, at S. Agostino. Still less remains of Antonello Rosaliba, always a graceful painter. This is a *Madonna with the Holy Infant*, in the village of Postumina



## NEAPOLITAN SCHOOL.

## EPOCH II.

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Modern Neapolitan Style, founded on the Schools of Raffaello and Michelangelo.

It has already been observed, that at the commencement of the sixteenth century, the art of painting seemed in every country to have attained to maturity, and that every school at that time assumed its own peculiar and distinguishing character. Naples did not, however, possess a manner so decided as that of other schools of Italy, and thus afforded an opportunity for the cultivation of the best style, as the students who left their native country returned home, each with the manner of his own master, and the sovereigns and nobility of the kingdom invited and employed the most celebrated strangers. In this respect, perhaps, Naples did not yield precedence to any city after Rome. Thus the first talents were constantly employed in ornamenting both the churches and palaces of that metropolis. Nor indeed was that country ever deficient in men of genius, who manifested every requisite quality for distinction, particularly such as depended on a strong and fervid imagination. Hence an accomplished writer and painter has observed, that no part of Italy could boast of so many native artists, such are the fire, the fancy, and freedom which characterize, for the most part, the works of these masters. Their rapidity of execution was another effect of their genius, a quality which has been alike praised by the ancients\* and the moderns, when combined with other more requisite gifts of genius. But this despatch in general excludes correct design, which from that cause is seldom found

\* Plin. Hist. Nat. lib. xxxv. cap. 11. Nec ullius velocior in picturâ manus fuit.

in that school. Nor do we find that it paid much attention to ideal perfection, as most of its professors, following the practice of the naturalists, selected the character of their heads and the attitudes of their figures from common life; some with more, and others with less discrimination. With regard to colour, this school changed its principles in conformity to the taste of the times. It was fertile in invention and composition, but deficient in application and study. The history of the vicissitudes it experienced will now occupy the attention of the reader.

The epoch of modern painting in Naples could not have commenced under happier auspices than those which it had the good fortune to experience. Pietro Perugino had painted an Assumption of the Virgin, which I am informed exists in the Duomo, or S. Reparata, a very ancient cathedral church, since connected with the new Duomo. This work opened the way to a better taste. When Raffaello and his school rose into public esteem, Naples was among the first distant cities to profit from it, by means of some of his scholars, to whom were also added some followers of Michelangelo, about the middle of the century. Thus till nearly the year 1600, this school paid little attention to any other style than that of these two great masters and their imitators, except a few artists who were admirers of Titian.

We may commence the new series with Andrea Sabbatini of Salerno. This artist was so much struck with the style of Pietro when he saw his picture in the Duomo, that he immediately determined to study in the school of Perugia. He took his departure accordingly for that city, but meeting on the road some brother painters who much more highly extolled the works of Raffaello, executed for Julius II., he changed his mind and proceeded to Rome, and there placed himself in the school of that great master. He remained with him, however, only a short time, as the death of his father compelled him to return home, against his wishes. But he arrived a new man. It is related that he painted with Raffaello at the Pace and in the Vatican, and that he became an accomplished copyist of his works, and successfully emulated the style of his master. Compared with his fellow-scholars, although he did not rival Giulio Romano, he yet surpassed

Raffaele del Colle, and others of that class. He had a correctness of design, selection in his faces and in his attitudes, a depth of shade, and the muscles rather strongly expressed; a breadth in the folding of his drapery, and a colour which still preserves its freshness after the lapse of so many years. He executed many works in Naples, as appears from the catalogue of his pictures. Among his best works are numbered some pictures at S. Maria delle Grazie; besides the frescos which he executed there and in other places, extolled by writers as miracles of art, but few of which remain to the present day. He painted also in his native city, in Gaeta, and indeed in all parts of the kingdom, both in the churches and for private collections, where many of his *Madonnas*, of an enchanting beauty, are still to be seen.\*

\* The style of Raffaello found imitators also in Sicily, and the first to practise it was Salvo di Antonio, the nephew of Antonello, by whom there is, we are told, in the sacristy of the cathedral, the death of the Virgin, "in the pure Raffaellesque style," although Salvo is not the painter who has been called the Raffaello of Messina: this was Girolamo Alibrandi. A distinguished celebrity has of late been attached to this artist, whose name was before comparatively unknown. Respectably born, and liberally educated, instead of pursuing the study of the law, for which he was intended, he applied himself to painting, and having acquired the principles of the art in the school of the Antonj of Messina, he went to perfect himself in Venice. The scholar of Antonello, and the friend of Giorgione, he improved himself by the study of the works of the best masters. After many years' residence in Venice he passed to Milan, to the school of Vinci, where he corrected some dryness of style which he had brought thither with him. Thus far there is no doubt about his history; but we are further told, that being recalled to his native country, he wished first to see Correggio and Raffaello, and that he repaired to Messina about the year 1514; a statement which is on the face of it incorrect, since Lionardo left Milan in 1499, when Raffaello was only a youth, and Correggio in his infancy. But I have before observed, that the history of art is full of these contradictions; a painter resembling another, he was therefore supposed his scholar, or at all events acquainted with him. On this subject I may refer to the Milanese school in regard to Luini (Epoch II.), and observe that a follower of the style of Lionardo almost necessarily runs into the manner of Raffaello. Thus it happened to Alibrandi, whose style however bore a resemblance to others besides, so that his pictures pass under various names. There remains in his native place, in the church of Candelora, a Purification of the Virgin, in a picture of twenty-four Sicilian palms, which is the chef d'œuvre of the pictures of Messina, from the grace, colouring, perspective, and every other quality that can enchant the eye. Polidoro was so

Andrea had several scholars, some of whom studied under other masters, and did not acquire much of his style. Such was Cesare Turco, who rather took after Pietro; a good painter in oil, but unsuccessful in fresco. But Andrea was the sole master of Francesco Santafede, the father and master of Fabrizio; painters who in point of colouring have few equals in this school, and possessing a singular uniformity of style. Nevertheless, the experienced discover in the father more vigour and more clearness in his shadows; and there are by him some pictures in the Soffitto of the Nunziata, and a Deposition from the Cross in the possession of the prince di Somma, highly celebrated. But of all the scholars of Andrea, one Paolillo resembled him the most, whose works were all ascribed to his master, until Dominici restored them to their right owner. He would have been the great ornament of this school had he not died young.

Polidoro Caldara, or Caravaggio, came to Naples in the year of the sacking of Rome, 1527. He was not, as Vasari would have us believe, in danger of perishing through want at Naples; for Andrea da Salerno, who had been his fellow-disciple, generously received him into his house, and introduced him in the city, where he obtained many commissions, and formed several scholars before he went to Sicily. He had distinguished himself in Rome by his chiaroscuro, as we have related; and he painted in colours in Naples and Messina. His colour in oil was pallid and obscure, at least for some time, and in this style I saw some pictures of the Passion in Rome, which Gavin Hamilton had received from Sicily. In other respects they were valuable, from their design and invention. Vasari mentions this master with enthusiasm, calls him a divine genius, and extols to the skies a picture which he painted in Messina a little while before his death. This was a composition of Christ on his way to Mount Calvary,

much captivated with this work, that he painted in distemper a picture of the Deposition from the Cross, as a precious covering to this picture, in order that it might be transmitted uninjured to posterity. Girolamo died in the plague of 1524, and at the same time other eminent artists of this school; a school which was for some time neglected, but which has, through the labours of Polidoro, risen to fresh celebrity.

surrounded by a great multitude, and he assures us that the colouring was enchanting.

Giambernardo Lama was first a scholar of Amato, and afterwards attached himself to Polidoro, in whose manner he painted a *Pietà* at S. Giacomo degli Spagnuoli, which, from its conception, its correctness, and vigour of design, variety in attitude, and general style of composition, was by many ascribed to that master. In general, however, he displayed a softer and more natural manner, and was partial to the style of Andrea di Salerno. Marco di Pino, an imitator of Michelangelo, as we have observed, though sober and judicious, was held in disesteem by him. In the "*Segretario*" of Capece, there is an interesting letter to Lama, where amongst other things he says, "I hear that you do not agree with Marco da Siena, as you paint with more regard to beauty, and he is attached to a vigorous design without softening his colours. I know not what you desire of him, but pray leave him to his own method, and do you follow yours."

A Francesco Ruviale, a Spaniard, is also mentioned in Naples, called Polidorino, from his happy imitation of his master, whom he assisted in painting for the Orsini some subjects illustrative of the history of that noble family; and after the departure of his master, he executed by himself several works at Monte Oliveto and elsewhere. The greater part of these have perished, as happened in Rome to so many of the works of Polidoro. This Ruviale appears to me to be a different artist from a Ruviale, a Spaniard, who is enumerated among the scholars of Salviati, and the assistants of Vasari, in the painting of the Chancery; on which occasion Vasari says, he formed himself into a good painter. This was under Paul V. in 1544, at which time Polidorino must already have been a master. Palomino has not said a word of any other Ruviale, a painter of his country; and this is a proof that the two preceding artists never returned home to Spain.

Some have included among the scholars of Polidoro, an able artist and good colourist, called Marco Calabrese, whose surname is Cardisco. Vasari ranks him before all his Neapolitan contemporaries, and considers his genius a fruit pro-

duced remote from its native soil. This observation cannot appear correct to any one who recollects that the Calabria of the present day is the ancient Magna Græcia, where in former times the arts were carried to the highest pitch of perfection. Cardisco painted much in Naples and in the State. His most celebrated work is the Dispute of S. Agostino in the church of that saint in Aversa. He had a scholar in Gio. Batista Crescione, who together with Lionardo Castellani, his relative, painted at the time Vasari wrote, which was an excuse for his noticing them only in a cursory manner. We may further observe that Polidoro was the founder of a florid school in Messina, where we must look for his most able scholars.\*

\* I here subjoin a list of them. Deodato Guinaccia may be called the Giulio of this new Raffaello, on whose death he inherited the materials of his art, and supported the fame of his school; and like Giulio, completed some works left unfinished by his master; as the Nativity in the church of Alto Basso, which passes for the best production of Polidoro. In this exercise of his talents he became a perfect imitator of his master's style, as in the church of the Trinità a Pellegrini, and in the Transfiguration at S. Salvatore de' Greci. He imparted his taste to his scholars, the most distinguished of whom for works yet remaining, are Cesare di Napoli, and Francesco Comandè, pure copyists of Polidoro. With regard to the latter, some errors have prevailed; for having very often worked in conjunction with Gio. Simone Comandè, his brother, who had an unequivocal Venetian taste, from having studied in Venice, it not unfrequently happens, that when the pictures of Comandè are spoken of, they are immediately attributed to Simone, as the more celebrated artist; but an experienced eye cannot be deceived, not even in works conjointly painted, as in the Martyrdom of S. Bartholomew, in the church of that saint, or the Magi in the monastery of Basicò. There, and in every other picture, whoever can distinguish Polidoro from the Venetians, easily discovers the style of the two brothers, and assigns to each his own.

Polidoro had in his academy Mariano and Antonello Riccio, father and son. The first came in order to change the manner of Franco, his former master, for that of Polidoro; the second to acquire his master's style. Both succeeded to their wishes; but the father was so successful a rival of his new master, that his works are said to pass under his name. This is the common report, but I think it can only apply to inexperienced purchasers, since if there be a painter, whose style it is almost impossible to imitate to deception, it is Polidoro da Caravaggio. In proof, the comparison may be made in Messina itself, where the Pietà of Polidoro, and the Madonna della Carità of Mariano, are placed near each other.

Stefano Giordano was also a respectable scholar of Caldara, and we may

Gio. Francesco Penni, or as he is called, *il Fattore*, came to Naples some time after Polidoro, but soon afterwards fell sick, and died in the year 1528. He contributed in two different ways to the advancement of the school of Naples. In the first place he left there the great copy of the Transfiguration of Raffaello, which he had painted in Rome in conjunction with Perino, and which was afterwards placed in S. Spirito degl' Incurabili, and served as a study to Lama, and the best painters, until, with other select pictures and sculptures at Naples, it was purchased and removed by the viceroy Don Pietro Antonio of Aragon. Secondly, he left there a scholar of the name of Lionardo, commonly called *il Pistoja*, from the place of his birth; an excellent colourist, but not a very correct designer. We noticed him among the assistants of Raffaello, and more at length among the artists of the Florentine state, where we find some of his pictures, as in Volterra and elsewhere. After he had lost his friend Penni in Naples, he established himself there for the remainder of his days, where he received sufficient encouragement from the

mention, as an excellent production, his picture of the Supper of our Lord in the monastery of S. Gregory, painted in 1541. With him we may join Jacopo Vignorio, by whom we find described, as an excellent work, the picture of Christ bearing his Cross, at S. Maria della Scala, bearing the date of 1552.

We may close this list of the scholars of Polidoro with the infamous name of Tonno, a Calabrian, who murdered his master in order to possess himself of his money, and suffered for the atrocious crime. He evinced a more than common talent in the art, if we may judge from the Epiphany which he painted for the church of S. Andrea, in which piece he introduced the portrait of his unfortunate master.

Some writers have also included among the followers of Polidoro, Antonio Catalano, because he was a scholar of Deodato. We are informed he went to Rome and entered the school of Barocci; but as Barocci never taught in Rome, we may rather imagine that it was from the works of that artist he acquired a florid colouring, and a *sfumatezza*, or lucid tone, with which he united a portion of the taste of Raffaello, whom he greatly admired. His pictures are highly valued from this happy union of excellences; and his great picture of the Nativity at the Capuccini del Gesso is particularly extolled. We must not mistake this accomplished painter for Antonio Catalano *il Giovane*, the scholar of Gio. Simone Comandè, from whose style and that of others he formed a manner sufficiently spirited, but incorrect, and practised with such celerity, that his works are as numerous as they are little prized.

nobility of that city, and painted less for the churches than for private individuals. He chiefly excelled in portrait.

Pistoja is said to have been one of the masters of Francesco Curia, a painter who, though somewhat of a mannerist in the style of Vasari and Zuccherò, is yet commended for the noble and agreeable style of his composition, for his beautiful countenances, and natural colouring. These qualities are singularly conspicuous in a Circumcision painted for the church della Pietà, esteemed by Ribera, Giordano, and Solimene, one of the first pictures in Naples. He left in Ippolito Borghese an accomplished imitator, who was absent a long time from his native country, where few of his works remain, but those are highly prized. He was in the year 1620 in Perugia, as Morelli relates in his description of the pictures and statues of that city, and painted an Assumption of the Virgin, which was placed in S. Lorenzo.

There were two Neapolitans who were scholars and assistants of Perino del Vaga in Rome; Gio. Corso, initiated in the art by Amato, or<sup>a</sup> as others assert by Polidoro; and Gianfilippo Criscuolo, instructed a long time by Salerno. There are few remains of Corso in Naples, except such as are retouched; nor is any piece so much extolled as a Christ with a Cross painted for the church of S. Lorenzo. Criscuolo in the short time he was at Rome, diligently copied Raffaello, and was greatly attached to his school. He followed, however, his own genius, which was reserved and timid, and formed for himself rather a severe manner; a circumstance to his honour, at a time when the contours were overcharged and the correctness of Raffaello was neglected. He is also highly commended as an instructor.

From his school came Francesco Imperato, who was afterwards taught by Titian, and so far emulated his style, that a S. Peter Martyr by him in the church of that saint in Naples was praised by Caracciolo as the best picture which had then been seen in that city. We must not confound this Francesco with Girolamo Imperato, his son, who flourished after the end of the 16th century, and enjoyed a reputation greater than he perhaps merited. He, too, was a follower of the Venetian, and afterwards of the Lombard style, and he travelled to improve himself in colouring, the fruits of which were seen in



the picture of the Rosario at S. Tommaso d'Aquino, and in others of his works. The Cav. Stanzioni, who knew him, and was his competitor, considered him inferior to his father in talent, and describes him as vain and ostentatious.

To these painters of the school of Raffaello, there succeeded in Naples two followers of Michelangelo, whom we have before noticed. The first of these was Vasari, who was called thither in 1544, to paint the refectory of the P. P. Olivetani, and was afterwards charged with many commissions in Naples and in Rome. By the aid of architecture, in which he excelled more than in painting, he converted that edifice, which was in what is commonly called the Gothic style, to a better form; altered the vault, and ornamented it with modern stuccos, which were the first seen in Naples, and painted there a considerable number of subjects, with that rapidity and mediocrity that characterize the greater part of his works. He remained there for the space of a year, and of the services he rendered to the city, we may judge from the following passage in his life. "It is extraordinary," he says, "that in so large and noble a city, there should have been found no masters after Giotto, to have executed any work of celebrity, although some works by Perugino and by Raffaello had been introduced. On these grounds I have endeavoured, to the best of my humble talents, to awaken the genius of that country to a spirit of emulation, and to the accomplishment of some great and honourable work; and from these my labours, or from some other cause, we now see many beautiful works in stucco and painting, in addition to the before-mentioned pictures." It is not easy to conjecture why Vasari should here overlook many eminent painters, and even Andrea da Salerno himself, so illustrious an artist, and whose name would have conferred a greater honour on his book, than it could possibly have derived from it. Whether self-love prompted him to pass over that painter and other Neapolitan artists, in the hope that he should himself be considered the restorer of taste in Naples; or whether it was the consequence of the dispute which existed at that time between him and the painters of Naples; or whether as I observed in my preface, it sometimes happens in this art, that a picture which delights one person, disgusts another, I know not, and every one must judge for himself. For myself, how-

ever much disposed I should be to pardon him for many omissions, which in a work like his are almost unavoidable, still I cannot exculpate him for this total silence. Nor have the writers of Naples ever ceased complaining of this neglect, and some indeed have bitterly inveighed against him, and accused him of contributing to the deterioration of taste. So true is it, that an offence against a whole nation is an offence never pardoned.

The other imitator, and a favourite of Michelangelo (not his scholar, as some have asserted), who painted in Naples, was Marco di Pino, or Marco da Siena, frequently before mentioned by us. He appears to have arrived in Naples after the year 1560. He was well received in that city, and had some privileges conferred on him; nor did the circumstance of his being a stranger create towards him any feeling of jealousy on the part of the Neapolitans, who are naturally hospitable to strangers of good character; and he is described by all as a sincere, affable, and respectable man. He enjoyed in Naples the first reputation, and was often employed in works of consequence in some of the greater churches of the city, and in others of the kingdom at large. He repeated on several occasions the Deposition from the Cross, which he painted at Rome, but with many variations, and the one the most esteemed was that which he placed in S. Giovanni de' Fiorentini, in 1577. The Circumcision in the Gesù Vecchio, where Parrino traces the portrait of the artist and his wife,\* the Adoration of the Magi at S. Severino, and others of his works, contain views of buildings not unworthy of him, as he was an eminent architect, and also a good writer on that art. Of his merit as a painter, I believe I do not err when I say that, among the followers of Michelangelo, there is none whose design is less extravagant and whose colour is more vigorous. He is not, however, always equal. In the church of S. Severino, where he painted four pictures, the Nativity of the Virgin is much inferior to the others. A mannered style was so common in artists of that age, that few were

\* These traditions are frequently nothing more than common rumour, to which, without corroborating circumstances, we ought not to give credit. It has happened more than once, that such portraits have been found to belong to the patrons of the church.

exempt from it. He had many scholars in Naples, but none of the celebrity of Gio. Angelo Criscuolo. This artist was the brother of Gio. Filippo, already mentioned, and exercised the profession of a notary, without relinquishing that of a miniature painter, which he had learnt in his youth. He became desirous of emulating his brother in larger compositions, and under the direction of Marco succeeded in acquiring his style.

These two painters laid the foundation of the history of the art in Naples. In 1568, there issued from the Giunti press in Florence, a new edition of the works of Vasari, in which the author speaks very briefly of Marco da Siena, in the life of Daniello da Volterra. He only observes that he had derived the greatest benefit from the instructions of that master, and that he had afterwards chosen Naples for his country, and settled and continued his labours there. Marco, either not satisfied with this eulogium, or displeased at the silence of Vasari with regard to many of the painters of Siena, and almost all those of Naples, determined to publish a work of his own in opposition to him. Among his scholars was the notary before mentioned, who supplied him with memoirs of the Neapolitan painters taken from the archives of the city, and from tradition; and from these materials Marco prepared a "Discorso." He composed it in 1569, a year after the publication of this edition of Vasari's works, and it was the first sketch of the history of the fine arts in Naples. It did not, however, then see the light, and was not published until 1742, and then only in part, by Dominici, together with notes written by Criscuolo in the Neapolitan dialect, and with the addition of other notes collected respecting the subsequent artists, and arranged by two excellent painters, Massimo Stanzioni, and Paolo de' Matteis. Dominici himself added some others of his own collecting, and communicated by some of his learned friends, among whom was the celebrated antiquarian Matteo Egizio. The late "Guida or Breve Descrizione di Napoli" says, this voluminous work stands in need of more information, a better arrangement, and a more concise style. There might also be added some better criticisms on the ancient artists, and less partiality towards some of the modern. Still this is a very lucid work, and highly valuable for the opinions expressed on the talents of artists, for the most part

by other artists, whose names inspire confidence in the reader. Whether the sister arts of architecture and sculpture are as judiciously treated of, it is not our province to inquire.

In the above work, the reader may find the names of other artists of Naples, who belong to the close of this epoch, as Silvestro Bruno, who enjoyed in Naples the fame of a good master; a second Simone Papa, or del Papa, a clever fresco painter, and likewise another Gio. Ant. Amato, who to distinguish him from the first is called the younger. He was first instructed in the art by his uncle, afterwards by Lama, and successively imitated their several styles. He obtained considerable fame, and the infant Christ painted by him in *Banco de' Poveri* is highly extolled. To these may be added those artists who fixed their residence in other parts of Italy, as Pirro Ligorio, honoured, as we have observed, by Pius IV. in Rome, and who died in Ferrara, engineer to Alfonso II.; and Gio. Bernardino Azzolini, or rather Mazzolini, in whose praise Soprani and Ratti unite. He arrived in Genoa about 1510, and there executed some works worthy of that golden age of art. He excelled in wax-work, and formed heads with an absolute expression of life. He extended the same energetic character to his oil pictures, particularly in the *Martyrdom of S. Agatha* in S. Giuseppe.

The provincial cities had also in this age their own schools, or at least, their own masters; some of whom remained in their native places, and others resided abroad. Cola dell' Amatrice, known also to Vasari, who mentions him in his life of Calabrese, took up his residence in Ascoli del Piceno, and enjoyed a distinguished name in architecture and in painting, through all that province. He had somewhat of a hard manner in his earlier paintings, but in his subsequent works he exhibited a fulness of design, and an accomplished modern style. He is highly extolled in the *Guida di Ascoli* for his picture in the oratory of the *Corpus Domini*, which represents the Saviour in the act of dispensing the Eucharist to the Apostles.

Pompeo dell' Aquila was a finished painter and a fine colourist, if we are to believe Orlandi, who saw many of his works in Aquila, particularly some frescos conducted in a

noble style. In Rome, in S. Spirito in Sassia, there is a fine Deposition from the Cross by him. This artist is not mentioned either by Baglione or any other writer of his time. Giuseppe Valeriani, another native of Aquila, is frequently mentioned. He painted at the same period, and in the same church of S. Spirito, where there exists a Transfiguration by him. We perceive in him an evident desire of imitating F. Sebastiano, but he is heavy in his design, and too dark in his colours. He entered, afterwards, into the society of Jesuits, and improved his first manner. His best works are said to be a Nunziata in a chapel of the Gesù, with other subjects from the life of Christ, in which are some most beautiful draperies added by Scipio da Gaeta. This latter artist also was a native of the kingdom of Naples; but of him, and of the Cav. di Arpino, who both taught in Rome, we have already spoken in that school.

Marco Mazzaroppi di S. Germano died young, but is known for his natural and animated colouring, almost in the Flemish style. At Capua, they mention with applause the altarpieces and other pictures of Gio. Pietro Russo, who, after studying in various schools, returned to that city, and there left many excellent works. Matteo da Lecce, whose education is uncertain, displayed in Rome a Michelangelo style, or as some say, the style of Salviati. It is certain that he had a strong expression of the limbs and muscles. He worked for the most part in fresco, and there is a prophet painted by him for the company of the Gonfalone, of such relief, that the figures, says Baglione, seem starting from the wall. Although there were at that time many Florentines in Rome, he was the only one who dared in the face of the Last Judgment of Michelangelo, to paint the Fall of the Rebel Angels, a subject which that great artist designed to have painted, but never put his intentions into execution. He chose too to accompany it with the combat between the Prince of the Angels and Lucifer, for the body of Moses; a subject taken from the epistle of S. James, and analogous to that of the other picture. Matteo entered upon this very arduous task with a noble spirit; but, alas! with a very different result. He painted, afterwards, in Malta, and passing to Spain and

to the Indies, he enriched himself by merchandise, until turning to mining, he lost all his wealth, and died in great indigence. We may also mention two Calabrians, of doubtful parentage. Nicoluccio, a Calabrian, who will be mentioned among the scholars of Lorenzo Costa, but only cursorily, as I know nothing of this parricide, as he may be called, except that he attempted to murder his master. Pietro Negroni, a Calabrian also, is commemorated by Dominici as a diligent and accomplished painter. In Sicily, it is probable that many painters flourished, belonging to this period, besides Gio. Borghese da Messina, a scholar also of Costa, and Laureti, whom I notice in the schools of Rome and Bologna, and others, whose names I may have seen, but whose works have not called for my notice. The succeeding epoch we shall find more productive in Sicilian art.

## NEAPOLITAN SCHOOL.

## EPOCH III.

Corenzio, Ribera, Caracciolo, flourish in Naples. Strangers who compete with them.

ABOUT the middle of the 16th century, Tintoretto was considered one of the first artists in Venice; and towards the close of the same century Caravaggio in Rome, and the Caracci in Bologna, rose to the highest degree of celebrity. The several styles of these masters soon extended themselves into other parts of Italy, and became the prevailing taste in Naples, where they were adopted by three painters of reputation, Corenzio, Ribera, and Caracciolo. These artists rose one after the other into reputation, but afterwards united together in painting, and assisted each other interchangeably. At the time they flourished, Guido, Domenichino, Lanfranco, and Artemisia Gentileschi, were in Naples; and there and elsewhere contributed some scholars to the Neapolitan school. Thus the time which elapsed between Bellisario and Giordano is the brightest period of this academy, both in respect to the number of excellent artists and the works of taste. It is however the darkest era, not only of the Neapolitan school, but of the art itself, as far as regards the scandalous artifices, and the crimes which occurred in it. I would gladly pass over those topics in silence, if they were foreign to my subject, but they are so intimately connected with it, that they must, at all events, be alluded to. I shall notice them at a proper time, adhering to the relation of Malvasia, Passeri, Bellori, and more particularly of Dominici.

Bellisario Corenzio, a Greek by birth, after having passed five years in the school of Tintoretto, settled in Naples about the year 1590. He inherited from nature a fertile imagina-

tion and a rapidity of hand, which enabled him to rival his master in the prodigious number of his pictures, and those too of a large class. Four common painters could scarcely have equalled his individual labour. He cannot be compared to Tintoretto, who, when he restrained his too exuberant fancy, was inferior to few in design; and excelled in invention, gestures, and the airs of his heads, which, though the Venetians have always had before their eyes, they have never equalled. Corenzio successfully imitated his master when he painted with care, as in the great picture in the refectory of the Benedictines, representing the multitude miraculously fed; a work he finished in forty days. But the greater part of the vault resembles in many respects the style of the Cav. d'Arpino,\* other parts partake of the Venetian school, not without some character peculiar to himself, particularly in the glories, which are bordered with shadowy clouds. In the opinion of the Cav. Massimo, he was of a fruitful invention, but not select. He painted very little in oil, although he had great merit in the strength and harmony of his colours. The desire of gain led him to attempt large works in fresco, which he composed with much felicity, as he was copious, varied, and energetic. He had a good general effect, and was finished in detail and correct, when the proximity of some eminent rival compelled him to it. This was the case at the Certosa, in the chapel of S. Gennaro. He there exerted all his talents, as he was excited to it by emulation of Caracciolo, who had painted in that place a picture, which was long admired as one of his finest works, and was afterwards transferred into the monastery. In other churches we find some sacred subjects painted by him in smaller size, which Dominici commends, and adds too, that he

\* In tom. iii. of the "*Lett. Pittoriche*," is a letter of P. Sebastiano Resta dell' Oratorio, wherein he says it is probable that the Cav. d'Arpino imitated him in his youth; which cannot be admitted, as it is known that Cesari formed himself in Rome, and resided only in Naples when an adult. As to the resemblance between them, that applies as well to other artists. In the same letter Corenzio is called the Cav. Bellisario, and some anecdotes are related of him, and among others, that he lived to the age of a hundred and twenty. This is one of those tales to which this writer so easily gives credit. In proof of this we may refer to Tiraboschi, in the life of Antonio Allegri, where similar instances of his credulity are noticed.



assisted M. Desiderio, a celebrated perspective painter, whose views he accompanied with small figures beautifully coloured and admirably appropriate.

The birthplace of Giuseppe Ribera has been the subject of controversy. Palomino, following Sandrart and Orlandi, represents him as a native of Spain, in proof of which they refer to a picture of S. Matteo, with the following inscription. "Jusepe de Ribera espanol de la ciudad de Xativa, reyno de Valencia, Academico romano ano 1630." The Neapolitans, on the contrary, contend that he was born in the neighbourhood of Lecce, but that his father was from Spain; and that in order to recommend himself to the governor, who was a Spaniard, he always boasted of his origin, and expressed it in his signature, and was on that account called Spagnoletto. Such is the opinion of Dominici, Signorelli, and Galanti. This question is, however, now set at rest, as it appears from the "Antologia di Roma" of 1795, that the register of his baptism was found in Sativa (now San Filippo), and that he was born in that place. It is further said, that he learnt the principles of the art from Francesco Ribalta of Valencia, a reputed scholar of Annibale Caracci. But the History of Neapolitan Artists, which is suspicious in my eyes as relates to this artist, affirms also, that whilst yet a youth, or a mere boy, he studied in Naples under Michelangiolo da Caravaggio, when that master fled from Rome for homicide, and fixing himself there about 1606, executed many works both public and private.\* But wherever he might have received instruction in his early youth, it is certain that the object of his more matured admiration was Caravaggio. On leaving him, Ribera visited Rome, Modena, and Parma, and saw the works of Raffaello and Annibale in the former place, and the works of Correggio

\* Caravaggio had another scholar of eminence in Mario Minniti of Syracuse, who however passed a considerable part of his life in Messina. Having painted for some time in Rome with Caravaggio, he imbibed his taste; and though he did not equal him in the vigour of style, he displayed more grace and amenity. There are works remaining of him in all parts of Sicily, as he painted much, and retained in his service twelve scholars, whose works he retouched, and sold as his own. Hence his pictures do not altogether correspond with his reputation. Messina possesses several, as the Dead of Naim at the church of the Capuchins, and the Virgin, the tutelar saint, at the Virginelle.

in the two latter cities, and adopted in consequence a more graceful style, in which he persevered only for a short time, and with little success; as in Naples there were others who pursued, with superior skill, the same path. He returned therefore to the style of Caravaggio, which for its truth, force, and strong contrast of light and shade, was much more calculated to attract the general eye. In a short time he was appointed painter to the court, and subsequently became the arbiter of its taste.

His studies rendered him superior to Caravaggio in invention, selection, and design. In emulation of him, he painted at the Certosini that great Deposition from the Cross, which alone, in the opinion of Giordano, is sufficient to form a great painter, and may compete with the works of the brightest luminaries of the art. Beautiful beyond his usual style, and almost Titianesque, is his Martyrdom of S. Januarius, painted in the Royal Chapel, and the S. Jerome at the Trinità. He was much attached to the representation of the latter saint, and whole lengths and half-figures of him are found in many collections. In the Panfilii palace in Rome, we find about five, and all differing. Nor are his other pictures of similar character rare, as anchorets, prophets, apostles, which exhibit a strong expression of bone and muscle, and a gravity of character, in general copied from nature. In the same taste are commonly his profane pictures, where he is fond of representing old men and philosophers, as the Democritus and the Heraclitus, which Sig. March. Girolamo Durazzo had in his collection, and which are quite in the manner of Caravaggio. In his selection of subjects, the most revolting were to him the most inviting, as sanguinary executions, horrid punishments, and lingering torments; among which is celebrated his Ixion on the Wheel, in the palace of Buon Ritiro at Madrid. His works are very numerous, particularly in Italy and Spain. His scholars flourished chiefly at a lower period of art, where they will be noticed towards the conclusion of this epoch. With them we shall name those few who rivalled him successfully in figures and half-figures; and we must not, at the same time, neglect to impress on the mind of the reader, that among so many reputed pictures of Spagnoletto found in collections,

we may rest assured that they are in great part not justly entitled to his name, and ought to be ascribed to his scholars.

Giambattista Caracciolo, an imitator, first of Francesco Imperato, and afterwards of Caravaggio, attained a mature age without having signalized himself by any work of peculiar merit. But being roused by the fame of Annibale, and the general admiration which a picture of that master had excited, he repaired to Rome, where, by persevering study in the Farnese gallery, which he carefully copied, he became a correct designer in the Caracci style.\* Of this talent he availed himself to establish his reputation on his return to Naples, and distinguished himself on some occasions of competition, as in the *Madonna at S. Anna de' Lombardi*, in a *S. Carlo* in the church of *S. Agnello*, and *Christ bearing his Cross at the Incurabili*, paintings praised by connoisseurs as the happiest imitations of Annibale. But his other works, in the breadth and strength of their lights and shades, rather remind us of the school of Caravaggio. He was a finished and careful painter. There are, however, some feeble works by him, which Dominici considers to have been negligently painted, through disgust, for individuals who had not given him his own price, or they were perhaps executed by *Mercurio d'Aversa*, his scholar, and an inferior artist.

The three masters whom I have just noticed in successive order, were the authors of the unceasing persecutions which many of the artists who had come to, or were invited to Naples, were for several years subjected to. *Bellisario* had established a supreme dominion, or rather a tyranny, over the Neapolitan painters, by calumny and insolence, as well as by his station. He monopolized all lucrative commissions to himself, and recommended, for the fulfilment of others, one or other of the numerous and inferior artists that were dependent on him. The *Cav. Massimo, Santafede*, and other artists of talent, if they did not defer to him, were careful not to offend him, as they knew him to be a man of a vindictive temper,

\* Among the scholars of Annibale, I find *Carlo Sellitto* mentioned, to whom *Guarienti* assigns a place in the *Abbeccadario*, and I further find him commended in some M.S. notices of eminent artists of the school.

treacherous, and capable of every violence, and who was known, through jealousy, to have administered poison to Luigi Roderigo, the most promising and the most amiable of his scholars.

Bellisario, in order to maintain himself in his assumed authority, endeavoured to exclude all strangers who painted rather in fresco than in oil. Annibale arrived there in 1609, and was engaged to ornament the churches of Spirito Santo and Gesù Nuovo, for which, as a specimen of his style, he painted a small picture. The Greek and his adherents being required to give their opinion on this exquisite production, declared it to be tasteless, and decided that the painter of it did not possess a talent for large compositions. This divine artist in consequence took his departure under a burning sun for Rome, where he soon afterwards died. But the work in which strangers were the most opposed was the chapel of S. Gennaro, which a committee had assigned to the Cav. d'Arpino, as soon as he should finish painting the choir of the Certosa. Bellisario leaguings with Spagnoletto (like himself a fierce and ungovernable man) and with Caracciolo, who aspired to this commission, persecuted Cesari in such a manner, that before he had finished the choir he fled to Monte Cassino, and from thence returned to Rome. The work was then given to Guido, but after a short time, two unknown persons assaulted the servant of that artist, and at the same time desired him to inform his master that he must prepare himself for death, or instantly quit Naples, with which latter mandate Guido immediately complied. Gessi, the scholar of Guido, was not however intimidated by this event, but applied for and obtained the honourable commission, and came to Naples with two assistants, Gio. Batista Ruggieri and Lorenzo Menini. But these artists were scarcely arrived, when they were treacherously invited on board a galley, which immediately weighed anchor and carried them off, to the great dismay of their master, who, although he made the most diligent inquiries both at Rome and Naples, could never procure any tidings of them.

Gessi also in consequence taking his departure, the committee lost all hope of succeeding in their task, and were in the act of yielding to the reigning cabal, assigning the fresco

work to Corenzio and Caracciolo, and promising the pictures to Spagnoletto, when suddenly repenting of their resolution, they effaced all that was painted of the two frescos, and intrusted the decoration of the chapel entirely to Domenichino. It ought to be mentioned to the honour of these munificent persons, that they engaged to pay for every entire figure 100 ducats, for each half-figure 50 ducats, and for each head 25 ducats. They took precautions also against any interruption to the artist, threatening the viceroy's high displeasure if he were in any way molested. But this was only matter of derision to the junta. They began immediately to cry him down as a cold and insipid painter, and to discredit him with those, the most numerous class in every place, who see only with the eyes of others. They harassed him by calumnies, by anonymous letters, by displacing his pictures, by mixing injurious ingredients with his colours, and by the most insidious malice they procured some of his pictures to be sent by the viceroy to the court of Madrid; and these, when little more than sketched, were taken from his studio and carried to the court, where Spagnoletto ordered them to be retouched, and, without giving him time to finish them, hurried them to their destination. This malicious fraud of his rival, the complaints of the committee, who always met with some fresh obstacle to the completion of the work, and the suspicion of some evil design, at last determined Domenichino to depart secretly to Rome. As soon however as the news of his flight transpired, he was recalled, and fresh measures taken for his protection; when he resumed his labours, and decorated the walls and base of the cupola, and made considerable progress in the painting of his pictures.

But before he could finish his task he was interrupted by death, hastened either by poison, or by the many severe vexations he had experienced both from his relatives and his adversaries, and the weight of which was augmented by the arrival of his former enemy Lanfranco. This artist superseded Zampieri in the painting of the basin of the chapel; Spagnoletto, in one of his oil pictures; Stanzioni in another; and each of these artists, excited by emulation, rivalled, if he did not excel, Domenichino. Caracciolo was dead. Bellisario, from his great age, took no share in it, and was soon

afterwards killed by a fall from a stage, which he had erected for the purpose of retouching some of his frescos. Nor did Spagnoletto experience a better fate; for, having seduced a young girl, and become insupportable even to himself from the general odium which he experienced, he embarked on board a ship; nor is it known whither he fled, or how he ended his life, if we may credit the Neapolitan writers. Palomino however states him to have died in Naples in 1656, aged sixty-seven, though he does not contradict the first part of our statement. Thus these ambitious men, who by violence or fraud had influenced and abused the generosity and taste of so many noble patrons, and to whose treachery and sanguinary vengeance so many professors of the art had fallen victims, ultimately reaped the merited fruit of their conduct in a violent death; and an impartial posterity, in assigning the palm of merit to Domenichino, inculcates the maxim, that it is a delusive hope to attempt to establish fame and fortune on the destruction of another's reputation.

The many good examples in the Neapolitan school increased the number of masters, either from the instruction of the above-mentioned masters, or from an inspection of their works; for there is much truth in the observation of Passeri, "that a painter who has an ardent desire of learning, receives as much instruction from the works of deceased artists as from living masters." It was greatly to the honour of the Neapolitan artists, amidst such a variety of new styles, to have selected the best. Cesari had no followers in Naples, if we except Luigi Roderigo,\* who exchanged the school of Bellisario for his, but not without a degree of mannerism, although he acquired a certain grace and judgment, which his

\* There is a different account of him in the "Memorie de' Pittori Messinesi," where it is said that his true family name was Rodriguez. It is there said that he studied in Rome, and went from thence to work in Naples, in the Guida of which city he is frequently mentioned. It is added that, from his Roman style, he was called by his brother Alonso the *slave of the antique*; and that he returned the compliment by calling his brother, who was instructed in Venice, the *slave of nature*. But Alonso, who spent his life in Sicily, surpassed his brother in reputation; and it is a rare commendation that he painted much and well. He particularly shone in the Probatica in S. Cosmo de' Medici, and the picture of two founders of Messina in the senatorial palace, a work re-

master did not possess. He initiated a nephew, Gianbernardino, in the same style; who, from his being an excellent imitator of Cesari, was employed by the Carthusian monks to finish a work which that master had left imperfect.

Thus almost all these artists trod in the steps of the Caracci, and the one that approached nearest to them was the Cav. Massimo Stanzioni, considered by some the best example of the Neapolitan school, of which, as we have observed, he compiled some memoirs. He was a scholar of Caracciolo, to whom he bore some analogy in taste, but he availed himself of the assistance of Lanfranco, whom in one of his MS. he calls his master, and studied too under Corenzio, who in his painting of frescos yielded to few. In portrait he adopted the principles of Santafede, and attained an excellent Titianesque style. Going afterwards to Rome, and seeing the works of Annibale, and, as some assert, making acquaintance with Guido, he became ambitious of uniting the design of the first with the colouring of the second, and we are informed by Galanti, that he obtained the appellation of *Guido Reni di Napoli*. His talents, which were of the first order, enabled him in a short time to compete with the best masters. He painted in the Certosa a Dead Christ, surrounded by the Maries, in competition with Ribera. This picture having become somewhat obscured, Ribera persuaded the monks to have it washed, and he purposely injured it in such a way with a corrosive liquid, that Stanzioni refused to repair it, declaring that such an instance of malice ought to be perpetuated to the public eye. But in that church, which is in fact a museum of art, where every artist, not to be surpassed by his rivals, seems to have surpassed himself, Massimo left some other excellent works, and particularly a stupendous altar-piece, of S. Bruno presenting to his brethren the rules of their order. His works are not unfrequent in the collections of his own country, and are highly esteemed in other places. The vaults of the Gesù Nuovo and S. Paolo entitle him to a distinguished place among fresco painters. His

warded with a thousand scudi. His fame declined, and he began to fail in commissions on the arrival of Barbalunga. But he did not, on that account, refuse him his esteem, as he was accustomed to call him the Caracci of Sicily.

paintings were highly finished, and he studied perfection during his celibacy, but marrying a woman of some rank, in order to maintain her in an expensive style of living, he painted many hasty and inferior pictures. It may be said that Cocchi, in his "*Ragionamento del Matrimonio*," not without good reason took occasion to warn all artists of the perils of the wedded state.

The school of Massimo produced many celebrated scholars, in consequence of his method and high reputation, confirming that ancient remark, which has passed into a proverb, *primus discendi ardor nobilitas est magistri* (the example of the master is the greatest incentive to improvement). Muzio Rosi passed from his school to that of Guido, and was chosen at the age of eighteen to paint in the Certosa of Bologna, in competition with the first masters, and maintained his station on a comparison; but this very promising artist was immaturally cut off, and his own country does not possess any work by him, as the Tribune of S. Pietro in Majella, which he painted a little time before his death, was modernized, and his labours thus perished. This is the reason that his works in the Certosa just mentioned, and which are enumerated by Crespi, are held in great esteem. Another man of genius of this school, Antonio de Bellis, died also at an early age; he painted several subjects from the life of S. Carlo, in the church of that saint, which were left imperfect by his death. His manner partakes somewhat of Guercino, but is in fact founded, like that of all the scholars of Massimo, on the style of Guido.

Francesco di Rosa, called Pacieco, was not acquainted with Guido himself, but under the direction of Massimo devoted himself to the copying of his works. He is one of the few artists commemorated by Paolo de' Matteis, in one of his MSS. which admits no artists of inferior merit. He declares the style of Rosa almost inimitable, not only from his correct design, but from the rare beauty of the extremities, and still more from the dignity and grace of the countenances. He had in his three nieces the most perfect models of beauty, and he possessed a sublimity of sentiment which elevated his mind to a high sense of excellence. His colouring, though conducted with exquisite sweetness, had a strong body, and his pictures



preserve a clear and fresh tone. These are frequently to be found in the houses of the nobility, as he lived long. He painted some beautiful altar-pieces, as *S. Tommaso d'Aquino* at the *Sanità*, the *Baptism of S. Candida* at *S. Pietro d'Aram*, and other pieces.

This artist had a niece of the name of *Aniella di Rosa*, who may be called the *Sirani* of the Neapolitan school, from her talents, beauty, and the manner of her death, the fair *Bolognese* being inhumanly poisoned by some envious artists, and *Aniella* murdered by a jealous husband. This husband was *Agostino Beltrano*, her fellow-scholar in the school of *Massimo*, where he became a good fresco painter, and a colourist in oil of no common merit, as is proved by many cabinet pictures and some altar-pieces. His wife also painted in the same style, and was the companion of his labours, and they jointly prepared many pictures which their master afterwards finished in such a manner that they were sold as his own. Some, however, pass under her own name, and are highly extolled, as the *Birth and Death of the Virgin*, at the *Pietà*, not however without suspicion that *Massimo* had a considerable share in that picture, as *Guido* had in several painted by *Gentileschi*. But at all events, her original designs prove her knowledge of art, and her contemporaries, both painters and writers, do not fail to extol her as an excellent artist, and as such *Paolo de' Matteis*, has admitted her name in his catalogue.

Three young men of *Orta* became also celebrated scholars in this academy; *Paol Domenico Finoglia*, *Giacinto de' Popoli*, and *Giuseppe Marullo*. By the first there remains at the *Certosa* at *Naples*, the vault of the chapel of *S. Genaro*, and various pictures in the chapter-house. He had a beautiful expression, fertility, correctness, a good arrangement of parts, and a happy general effect. The second painted in many churches, and is admired more for his style of composition, than for his figures. The third approached so near to his master in manner, that artists have sometimes ascribed his works to *Massimo*; and in truth he left some beautiful productions at *S. Severino*, and other churches. He had afterwards a dry style of colouring, particularly in his contours, which on that account became crude and hard, and he

gradually lost the public favour. His example may serve as a warning to every one to estimate his own powers correctly, and not to affect genius when he does not possess it.

Another scholar who obtained a great name, was Andrea Malinconico, of Naples. There do not exist any frescos by him, but he left many works in oil, particularly in the church de' Miracoli, where he painted almost all the pictures himself. The Evangelists, and the Doctors of the church, subjects with which he ornamented the pilasters, are the most beautiful pictures, says the encomiast of this master; as the attitudes are noble, the conception original, and the whole painted with the spirit of a great artist, and with an astonishing freshness of colour. There are other fine works by him, but several are feeble and spiritless, which gave a connoisseur occasion to remark, that they were in unison with the name of the painter.

But none of the preceding artists were so much favoured by nature as Bernardo Cavallino, who at first created a jealous feeling in Massimo himself. Finding afterwards that his talent lay more in small figures than large, he pursued that department, and became very celebrated in his school, beyond which he is not so well known as he deserves to be. In the galleries of the Neapolitan nobility are to be seen by him, on canvas and copper, subjects both sacred and profane, composed with great judgment, and with figures in the style of Poussin, full of spirit and expression, and accompanied by a native grace, and a simplicity peculiarly their own. In his colouring, besides his master and Gentileschi, who were both followers of Guido, he imitated Rubens. He possessed every quality essential to an accomplished artist, as even the most extreme poverty could not induce him to hurry his works, which he was accustomed frequently to retouch before he could entirely satisfy himself. Life was alone wanting to him, which he unfortunately shortened by his irregularities.\*

\* I find in Messina, Gio. Fulco, who imbibed the principles of the art under the Cav. Massimo; a correct designer, a lively and graceful painter, particularly of children, excepting a somewhat too great freshness, and a trace of mannerism. Many of his works in his native country were destroyed by an earthquake. Some remain at the Nunziata de' Teatini, where in the chapel of the Crucifix are his frescos, and a picture by him in oil of the Nativity of the Virgin.

Andrea Vaccaro was a contemporary and rival of Massimo, but at the same time his admirer and friend, a man of great imitative powers. He at first followed Caravaggio, and in that style his pictures are frequently found in Naples, and some cabinet pictures, which have even imposed upon connoisseurs, who have bought them for originals of that master. After some time Massimo won him over to the style of Guido, in which he succeeded in an admirable manner, though he did not equal his friend. In this style are executed his most celebrated works at the Certosa, at the Teatini and Rosario, without enumerating those in collections, where he is frequently found. On the death of Massimo, he assumed the first rank among his countrymen. Giordano alone opposed him in his early years, when on his return from Rome he brought with him a new style from the school of Cortona, and both artists were competitors for the larger picture of S. Maria del Pianti. That church had been lately erected in gratitude to the Virgin, who had liberated the city from pestilence, and this was the subject of the picture. Each artist made a design, and Pietro da Cortona being chosen umpire, decided against his own scholar in favour of Vaccaro, observing, that as he was first in years, so he was first in design and natural expression. He had not studied frescos in his youth, but began them when he was advanced in life, in order that he might not yield the palm to Giordano, but by the loss of his fame, he verified the proverb, that *ad omnem disciplinam tardior est senectus*.

Of his scholars, Giacomo Farelli was the most successful, who by his vigorous talents, and by the assistance of his master, painted a picture in competition with Giordano. The church of S. Brigida has a beautiful picture of that saint by Farelli, and its author is mentioned by Matteis as a painter of singular merit. He declined however, in public esteem, from wishing at an advanced age to change his style, when he painted the sacristy of the Tesoro. He was on that occasion anxious to imitate Domenichino, but he did not succeed in his attempt, and indeed he never afterwards executed any work of merit.

Nor did Domenichino fail to have among the painters of

Naples, or of that state, many deserving followers.\* Cozza, a Calabrian, who lived in Rome, I included in that school, as also Antonio Ricci, called *il Barbalunga*, who was of Messina, and well known in Rome. I may add, that he returned to Messina, and ornamented that city with many works; as at S. Gregorio, the saint writing; the Ascension at S. Michele, two *Pietàs* of different designs at S. Niccolo and the Spedale. He is considered as one of the best painters of Sicily, where good artists have abounded more than is generally imagined. He formed a school there, and left several scholars.†

\* Gio. Batista Durand, of Burgundy, was established in Messina. He was the scholar of *Domenichino*, and was always attached to his manner. Of his larger works we find only a S. Cecilia in the convent of that saint, as he was generally occupied in painting portraits. He had a daughter called *Flavia*, the wife of Filippo Giannetti, skilled in portraits, and an excellent copyist.

† Domenico Maroli, Onofrio Gabriello, and Agostino Scilla, were the three painters of Messina who did him the most honour, although from being engaged in the revolutions of 1674 and 1676, the first lost his life, and the other two were long exiles from their country. Maroli did not adopt the style of *Barbalunga* exclusively, but having made a voyage to Venice, and there studied the works of the best Venetian artists, and particularly of Paolo, he returned with many of the excellences of that great master, brilliant flesh-tints, a beautiful air in his heads, and a fine style in his drawings of women, a talent which he abused as much or more than *Liberi*. To this moral vice he added a professional one, which was painting sometimes on the first ground, and generally with little colour; whence his works, which were extolled and sought after when new, became, when old, neglected, like those dark paintings of the Venetian school, which we have mentioned. Messina has many of them: the Martyrdom of S. Placido at the Suore di S. Paolo, the Nativity of the Virgin in the church della Grotta, and some others. In Venice there must also be remaining in private collections some of his paintings of animals in the style of Bassano, as we have before mentioned. Onofrio Gabriello was for six years with *Barbalunga*, and for some further time with Poussin, and then with Cortona in Rome, until passing another nine years in Venice with Maroli, he brought back with him to Messina that master's vicious method of colour, but not his style. In the latter he aimed at originality, exhibiting much lightness, grace, and fancy in the accessory parts, and in ribands, jewels, and lace, in which he particularly excelled. He left many pictures in Messina, in the church of S. Francesco di Paola; many also in Padua, in the Guida of which city various pictures by him are enumerated, without mentioning his cabinet pictures and portraits in private collections. I have seen several in possession of the noble and learned Sig. Co. Antonio Maria Borromeo; amongst which is a family piece with a portrait of the painter.

I ought after him to mention another Sicilian, Pietro del Po da Palermo, a good engraver, and better known in Rome in that capacity than as a painter. There is a S. Leone by him at the church of the Madonna di Costantinopoli; an

Agostino Scilla, or Silla, as Orlandi calls him, opened a school in Messina, which was much frequented while it lasted, but the scholars were dispersed by the storm of revolutions, in which they took a part, not without great injury both to the art and themselves. He possessed an elegant genius for painting, which he cultivated, and added to it a taste for poetry, natural history, and antiquities. His genius raised such high expectations in Barbalunga, that he procured a pension for him from the senate, in order to enable him to reside in Rome under Andrea Sacchi. After four years he returned to Messina, highly accomplished, from his study of the antique and of Raffaello, and if his colouring was at first somewhat dry, he soon rendered it rich and agreeable. He excelled in figures and in heads, particularly of old men, and had a peculiar talent in landscapes, animals, and fruit. For this I may refer to the Roman school, where he is mentioned with his brother and son. There are few of his works in Rome, but many in Messina. His frescos are in S. Domenico, and in the Nunziata de' Teatini, and many paintings in other places, among which is S. Ilarione dying, in the church of S. Ursula, than which work there is no greater favourite with the public.

Of the scholars of Scilla, who remained in Messina after the departure of their master, there is not much to be said. F. Emanuel da Como we have mentioned elsewhere. Giuseppe Balestrieri, an excellent copyist of the works of Agostino, and a good designer, after painting some pictures, became a priest, and took leave of the art. Antonio la Falce was a good painter in distemper, and in oil. He afterwards attempted frescos, and painted tavern scenes. Placido Celi, a man of singular talents, but bad habits, followed his master to Rome. He there changed his style for that of Maratta and Morandi; after whose works he painted in Rome, in the churches dell' Anima and Traspontina, and in several churches of his own country, but he never passed the bounds of mediocrity. A higher reputation belongs to Antonio Mадiona, of Syracuse, who, although he separated himself from Scilla in Rome, to follow il Preti to Malta, was nevertheless an industrious artist, and painted both there and in Sicily, in a strong and vigorous style, which partakes of both his masters. And this may suffice for the members of this unfortunate school.

To complete the list of the chief scholars of Barbalunga, I may mention here Bartolommeo Tricomi, who confined himself to portrait painting, and in this hereditary gift of the school of Domenichino, he greatly excelled. He had notwithstanding in Andrea Suppa a scholar who surpassed him. The latter learned also of Casembrot, as far as regards landscape and architecture; but he formed himself principally on the antique; and by constantly studying Raffaello and the Caracci, and other select masters, or their drawings, he acquired a most enchanting style of countenance, and indeed of every part of his composition. His works are as

altar-piece which however does not do him so much honour as the pictures which he painted for collections, some of which are in Spain ; and particularly some small pictures which he executed in the manner of miniatures with exquisite taste. Two of this kind I saw in Piacenza, at the Sig. della Missione, a Decollation of S. John, and a Crucifixion of S. Peter in his best manner, and with his name. This artist, after working in Rome, settled in Naples with a son of the name of Giacomo, who had been instructed in the art by Poussin and himself. He also taught a daughter of the name of Teresa, who was skilled in miniatures. The two Pos were well acquainted with the principles of the art, and had taught in the academy of Rome. But the father painted little in Naples ; the son found constant employ in ornamenting the halls and galleries of the nobility with frescos. His intimacy with letters aided the poetic taste with which his pictures were conceived, and his varied and enchanting colours fascinated the eye of every spectator. He was singular and original in his lights, and their various gradations and reflections. In his figures and drapery he became, as is generally the case with the machinists, mannered and less correct ; nor has he any claim as an imitator of Domenichino, except from the early instructions of his father. In Rome there are two paintings by him, one at S. Angiolo in Pescheria, the other at S. Marta ; and there are some in Naples ; but his genius chiefly shines in the frescos of the gallery of the Marchese Genzano, and in the house of the duke of Matalona, and still more in seven apartments of the prince of Avellino.

A more finished imitator of Zampieri than the two Pos was a scholar of his, of the name of Francesco di Maria, the

fine as miniature, and are perhaps too highly finished. His subjects, in unison with his genius, are of a pensive and melancholy cast, and are always treated in a pathetic manner. He excelled in frescos, and painted the vaults in the Suore in S. Paolo ; he excelled equally in oils, as may be seen from the picture of S. Scolastica, there also. Some of his works were lost by earthquakes. His style was happily imitated by Antonio Bova, his scholar, and we may compare their works together at the Nunziata de' Teatini. He painted much in oil, as well as fresco, and from his placid and tranquil disposition, took no part in the revolutions of Messina, but remained at home, where he closed his days in peace, and with him expired the school of Barbalunga.

author of few works, as he willingly suffered those reproaches of slowness and irresolution which accompanied the unfortunate Domenichino to the grave. But his works, though few in number, are excellent, particularly the history of S. Lorenzo at the Conventuals in Naples, and also many of his portraits. One of the latter exhibited in Rome, together with one by Vandyk and one by Rubens, was preferred by Poussin, Cortona, and Sacchi, to those of the Flemish artists. Others of his pictures are bought at great prices, and are considered by the less experienced as the works of Domenichino. He resembled that master indeed in every quality, except grace, which nature had denied him. Hence Giordano said of his figures, that when consumption had reduced the muscles and bones, they might be correct and beautiful, but still insipid. In return he did not spare Giordano, declaring his school "heretical, and that he could not endure works which owe all their merit to ostentatious colour and a vague design," as Matteis, who is partial to the memory of Francesco, attests.

Lanfranco in Naples had contributed, as I have observed, to the instruction of Massimo, but that artist renounced the style of Lanfranco for that of Guido. The two Posi, however, were more attached to him, and imitated his colouring. Pascoli doubts whether he should not assign Preti to him, an error which we shall shortly confute. Dominici also includes among his countrymen Brandi, a scholar of Lanfranco: collecting from one of his letters that he acknowledged Gaeta for his native place. His family was probably from thence, but he himself was born in Poli.\* I included him among the painters of Rome, where he studied and painted; and I mentioned at the same time the Cav. Giambatista Benaschi, as he is called by some, or Beinaschi by others. This variation gave occasion to suppose that there were two painters of that name; in the same way there may be a third, as the name is sometimes written Bernaschi. Some contradictions in his biographers, which it is not worth our while to enter on, have contributed to perpetuate this error. I shall only observe, that he was not born until 1636, and was not a scholar of Lanfranco, but of M. Spirito, in Piedmont, and of Pietro del Po, in Rome.

\* Pascoli, Vite, tom. i. p. 129.

Thus Orlandi writes of him, who had a better opportunity than Pascoli, or Dominici, of procuring information from Angela, the daughter of the Cavaliere, who lived in Rome in his time, and painted portraits in an agreeable style. He is considered both by Pascoli and Orlandi as a painter of Rome, but he left very few works there, as appears from Titi. Naples was the theatre of his talents, and there he had numerous scholars, and painted many cupolas, ceilings, and other considerable works, and with such a variety of design, that there is not an instance of an attitude being repeated by him. Nor was he deficient in grace, either of form or colour, as long as he trod in the steps of Lanfranco, as he did in the S. M. di Loreto, and in other churches, but aspiring in some others to a more vigorous style, he became dark and heavy. He excelled in the knowledge of painting figures seen from below, and displayed extraordinary skill in his fore-shortenings. The painters in Naples have often compared among themselves, says Dominici, the two pictures of S. Michael, the one by Lanfranco, and the other by Benaschi, in the church of the Holy Apostles, without being able to decide to which master they ought to assign the palm of merit.

Guercino himself was never in Naples, but the Cav. Mattia Preti, commonly called il Cav. Calabrese, allured by the novelty of his style, repaired to Cento, to avail himself of his instructions. This information we have from Dominici, who had heard him say, that he was in fact the scholar of Guercino, but that he had, moreover, studied the works of all the principal masters; and he had indeed visited almost every country, and seen and studied the best productions of every school, both in and beyond Italy. Hence in his painting he may be compared to a man whose travels have been extensive, and who never hears a subject started to which he does not add something new, and, indeed, the drapery and ornaments, and costume of Preti, are highly varied and original. He confined himself to design, and did not attempt colours until his twenty-sixth year. In design he was more vigorous and robust than delicate, and sometimes inclines to heaviness. In his colouring he was not attractive, but had a strong *impasto*, a decided chiaroscuro, and a prevailing ashy tone, that was well adapted for his mournful and tragical subjects; for, fol-



lowing the bent of his genius, he devoted his pencil to the representation of martyrdoms, slaughters, pestilence, and the pangs of a guilty conscience. It was his custom, says Pascoli, at least in his large works, to paint at the first conception, and true to nature, and he did not take much pains afterwards in correction, or in the just expression of the passions.

He executed some large works in fresco in Modena, Naples, and Malta. He had not equal success at S. Andrea della Valle, in Rome, where he painted three histories of that saint, under the tribune of Domenichino; a proximity from which his work suffers considerably, and the figures appear out of proportion, and not well adapted to the situation. His oil pictures in Italy are innumerable, as he lived to an advanced age; he had a great rapidity of hand, and was accustomed, wherever he went, to leave some memorial of his talents, sometimes in the churches, but chiefly in private collections, and they are, in general, figures of half-size, like those of Guercino and Caravaggio. Naples, Rome, and Florence, all abound with his works, but above all Bologna. In the Marulli palace is his Belisarius asking alms, in that of Ratti, a S. Penitente, chained in a suffering position; in the Malvezzi palace, Sir Thomas More in prison; in that of the Ercolani, a Pestilence, besides many more in the same, and other galleries of the nobility. Amongst his altar-pieces, one of the most finished is in the Duomo of Siena, S. Bernardino preaching to and converting the people. In Naples, besides the soffitto of the church de' Celestini, he painted not a little; less however than both he himself and the professors of a better taste desired, and in conjunction with whom he resisted the innovations of Giordano. But that artist had an unprecedented popularity, and in spite of his faults triumphed over all his contemporaries, and Preti was himself obliged to relinquish the contest, and close his days in Malta, of which order, in honour of his great merit as a painter, he was made a commendatore. He left some imitators in Naples, one of whom was Domenico Viola; but neither he nor his other scholars passed the bounds of mediocrity. The same may be said of Gregorio Preti, his brother, of whom there is a fresco at S. Carlo de' Catinari, in Rome.

After this enumeration of foreign artists, we must now

return to the national school, and notice some disciples of Ribera. It often happens that those masters who are mannerists form scholars who confine their powers to the sole imitation of their master, and thus produce pictures that deceive the most experienced, and which in other countries are esteemed the works of the master himself. This was the case with Giovanni Do, and Bartolommeo Passante, in regard to Spagnoletto, although the first in progress of time softened his manner, and tamed his flesh-tints; while the second added only to the usual style of Spagnoletto a more finished design and expression. Francesco Fracanzani possessed a peculiar grandeur of style, and a noble tone of colour; and the Death of S. Joseph, which he painted at the Pellegrini, is one of the best pictures of the city. Afterwards, however, his necessities compelled him to paint in a coarse manner in order to gratify the vulgar, and he fell into bad habits of life, and was finally, for some crime or other, condemned to die by the hands of the hangman, a sentence which, for the honour of the art, was compounded for his secret death in prison by poison.\*

\* I may insert at the close of this epoch the names of some Sicilian painters, who flourished in it, or at the beginning of the following, instructed by various masters. They were furnished to me by the Sig. Ansaldo, whose attentions I have before acknowledged, and were transmitted to him by a painter of that island. Filippo Tancredi was of Messina, but is not assigned to any of the before-mentioned masters, as he studied in Naples and in Rome under Maratta. He was a skilful artist, composed and coloured well; was celebrated in Messina, and also in Palermo, where he lived many years, and where the vault of the church de' Teatini, and that also of the Gesù Nuovo were painted by him. The Cav. Pietro Novelli (or Morelli, which latter however I regard as an error), called Monrealese from his native place, also enjoyed the reputation of a good painter and an able architect. He there left many works in oil and fresco, and the great picture of the Marriage at Cana, in the refectory of the PP. Benedettini, is particularly commended. He resided for a long time in Palermo, and the greatest work he there executed was in the church of the Conventuals, the vault of which was divided into compartments, and wholly painted by himself. Guarienti eulogizes him for his style, as diligent in copying nature, correct in design, and graceful in his colouring, with some imitation of Spagnoletto; and the people of Palermo confer daily honour on him, since, whenever they meet with a foreigner of taste, they point out to him little else in the city than the works of this great man. Pietro Aquila, of Marzalla, a distinguished artist, who engraved the Farnese gallery, left no works to my knowledge

Aniello Falcone and Salvator Rosa are the great boast of this school ; although Rosa frequented it but a short time and improved himself afterwards by the instructions of Falcone. Aniello possessed an extraordinary talent in battle-pieces. He painted them both in large and small size, taking the subjects from the sacred writings, from profane history, or poetry ; his dresses, arms, and features were as varied as the combatants he represented. Animated in his expression, select and natural in the figures and action of his horses, and intelligent in military affairs, though he had never been in the army, nor seen a battle ; he drew correctly, consulted truth in every thing, coloured with care, and had a good impasto. That he taught Borgognone as some have supposed, it is difficult to believe. Baldinucci, who had from that artist himself the information which he published respecting him, does not say a word of it. It is however true, that they were acquainted and mutually esteemed each other ; and if the battle-pieces of Borgognone have found a place in the collections of the great, and have been bought at great prices, those of Aniello have had the like good fortune. He had many scholars, and by means of them and some other painters, his friends, he was enabled to revenge the death of a relation and also of a scholar, whom the Spanish authorities had put to death. On the revolution of Maso Aniello, he and his partisans formed themselves into a company called the Band of Death ; and protected by Spagnoletto, who excused them to the viceroy, committed the most revolting and sanguinary excesses ; until the state was composed, and the people reduced to submission, when this murderous band fled, to escape the hands of justice. Falcone withdrew to France for some

in Rome : in Palermo there remain of him two pictures in the church della Pietà, representing the parable of the Prodigal Son. Lo Zoppo di Gangi is known at Castro Giovannai, where in the Duomo he left several works. Of the Cav. Giuseppe Paladini, a Sicilian, I find commended at S. Joseph di Castel Termini, the picture of the Madonna and the tutelary Saint. I also find honourable mention among the chief painters of this island, of a Carrega, who I believe painted for private individuals. Others, though I know not of what merit, are found inscribed in the academy of S. Luke, from the registers of which I have derived some information for my third and fourth volumes (Ital. ed.), communicated to me by the Sig. Maron, the worthy secretary of the academy.

years, and left many works there ; the remainder fled to Rome, or to other places of safety.

The most celebrated of the immediate scholars of Falcone was Salvator Rosa, whom we have elsewhere noticed, who began his career by painting battles, and became a most distinguished landscape painter ; and Domenico Gargiuli, called Micco Spadaro, a landscape painter of merit, and a good painter in large compositions, as he appears at the Certosa, and in other churches. He had an extraordinary talent too in painting small figures, and might with propriety be called the Cerquozzi of his school. Hence Viviano Codagora, who was an eminent landscape painter, after becoming acquainted with him, would not permit any other artist to ornament his works with figures, as he introduced them with infinite grace ; and this circumstance probably led to their intimate friendship, and to risking their lives in the same cause as we have before related. The Neapolitan galleries possess many of their pictures ; and some have specimens of *capricci*, or humorous pictures, all by the hand of Spadaro. He indeed had no equal in depicting the manners and dresses of the common people of his country, particularly in large assemblies. In some of his works of this kind, the number of his figures has exceeded a thousand. He was assisted by the etchings of Stefano della Bella, and Callot, both of whom were celebrated for placing a great body of people in a little space ; but it was in the true spirit of imitation, and without a trace of servility ; on the contrary, he improved the principal figures (where bad contours are with difficulty concealed) and corrected the attitudes, and carefully retouched them.

Carlo Coppola is sometimes mistaken for Falcone from their similarity of manner ; except that a certain fulness with which he paints his horses in his battle-pieces may serve as a distinction. Andrea di Lione resembles him, but in his battles we easily trace his imitation. Marzio Masturzo studied some time with Falcone ; but longer with Rosa in Rome, and was his best scholar ; but he is sometimes rather crude in his figures, and rocks, and trunks of trees, and less bright in his skies. His flesh-tints are not pallid, like those of Rosa, as in these he followed Ribera.

I shall close this catalogue, passing over some less celebrated artists, with Paolo Porpora, who from battles was directed by the impulse of his genius to the painting of animals, but succeeded best in fish, and shells, and other marine productions, being less skilled in flowers and fruit. But about his time Abraham Brughel painted these subjects in an exquisite style in Naples, where he settled and ended his days. From this period we may date a favourable epoch for certain pictures of minor rank, which still add to the decoration of galleries and contribute to the fame of their authors. After the two first we may mention Giambatista Ruoppoli and Onofrio Loth, scholars of Porpora, excelling him in fruits, and particularly in grapes, and little inferior in other respects.

Giuseppe Cav. Recco, from the same school, is one of the most celebrated painters in Italy, of hunting, fowling, and fishing pieces, and similar subjects. One of his best pictures which I have seen, is in the house of the Conti Simonetti d'Osimo, on which the author has inscribed his name. He was admired in the collections also for his beautiful colouring, which he acquired in Lombardy; and he resided for many years at the court of Spain, whilst Giordano was there. There was also a scholar of Ruoppoli, called Andrea Belvedere, excelling in the same line, but most in flowers and fruit. There arose a dispute between him and Giordano, Andrea asserting that the historical painters cannot venture with success on these smaller subjects; Giordano, on the contrary, maintaining that the greater included the less; which words he verified by painting a picture of birds, flowers, and fruit, so beautifully grouped, that it robbed Andrea of his fame, and obliged him to take refuge among men of letters; and indeed in the literary circle he held a respectable station.

Nevertheless his pictures did not fall in esteem or value, and his posterity after him still continue to embellish the cabinets of the great. His most celebrated scholar was Tommaso Realfonso, who to the talents of his master, added that of the natural representation of every description of utensils, and all kinds of confectionery and eatables. He had also excellent imitators in Giacomo Nani and Baldassar

Caro, employed to ornament the royal court of King Charles of Bourbon; and Gaspar Lopez, the scholar first of Dubbisson, afterwards of Belvedere. Lopez became a good landscape painter, was employed by the grand duke of Tuscany, and resided a considerable time in Venice. According to Dominici he died in Florence, and the author of the Algarotti Catalogue in Venice, informs us, that that event took place about the year 1732. We may here close the series of minor painters of the school of Aniello,\* and may now proceed to the succeeding epoch, commencing with the historical painters.

\* In this epoch flourished in Messina one Abraham Casembrot, a Dutchman, who was considered one of the first painters of his time, of landscape, sea-pieces, harbours, and tempests. He professed architecture also, and was celebrated for his small figures. He was accustomed to give the highest finish to every thing he painted. The church of S. Giocchino has three pictures of the Passion by him. Some individuals of Messina possess delightful specimens of him, though not many, as he sold them at high prices, and generally in Holland. Hence most of the collectors of Messina turned to Socino, the contemporary of Casembrot; a painter of a vigorous imagination and rapid execution. His landscapes and views are still prized, and maintain their value. I do not find that Casembrot wholly formed any scholar at Messina. He communicated, however, the elements of architecture and perspective to several, as well as the principles of painting. For this reason we find enumerated among his scholars the Capuchin P. Feliciano da Messina (Domenico Guargena), who afterwards studied Guido in the convent of Bologna, and imbued himself with his style. Hackert makes honourable mention of a Madonna and Child and S. Francesco by him at the church of that order in Messina, and he assigns the palm to him among the painters of his order, which boasted not a few.

## NEAPOLITAN SCHOOL.

## EPOCH IV.

Luca Giordano, Solimene, and their scholars.

A LITTLE beyond the middle of the seventeenth century, Luca Giordano began to flourish in Naples. This master, though he did not excel his contemporaries in his style, surpassed them all in good fortune, for which he was indebted to his vast talents, confidence, and unbounded powers of invention, which Maratta considered unrivalled and unprecedented. In this he was eminently gifted by nature from his earliest youth. Antonio, his father, placed him first under the instructions of Ribera, and afterwards under Cortona in Rome,\* and having conducted him through all the best schools of Italy, he brought him home rich in designs and in ideas. His father was an indifferent painter, and being obliged in Rome to subsist by his son's labours, whose drawings were at that time in the greatest request,† the only principle that he instilled into him

\* Cortona had in Sicily a good scholar in Gio. Quagliata, who, in the "Memorie Messinesi," is said to have been favoured and distinguished by his master; and to have afterwards returned to his native country to paint in competition with Rodriguez, and what surprises me still more, with Barbalunga. If we may be allowed to judge of these two artists by their works which remain in Rome, Barbalunga in S. Silvestro at Monte Cavallo, appears a great master; Quagliata at the Madonna di C. P. a respectable scholar. The former is celebrated and known to every painter in Rome, the latter has not an admirer. In Messina he perhaps painted better. His biographer commends him as a graceful and sober painter, as long as his rivals lived; and adds, that after their death he devoted himself to frescos, when the exuberance of his imagination is evident in the strong expression of character, and in the superfluity of architectural and other ornaments. Andrea, his brother, was not in Rome; he is, however, in Messina, considered a good artist.

† Giordano is said at this period to have copied the Chambers and the Gallery of Raffaello no less than twelve times, and perhaps twenty times

was one dictated by necessity, despatch. A humorous anecdote is related, that Luca, when he was obliged to take refreshments, did not retire from his work, but, gaping like a young bird, gave notice to his father of the calls of hunger, who, always on the watch, instantly supplied him with food, at the same time reiterating with affectionate solicitude, *Luca fa presto*. Upon this incident he was always afterwards known by the name of *Luca fa presto*, among the students in Rome, and which is also his most frequent appellation in the history of the art. By means like these, Antonio acquired for his son a portentous celerity of hand, from which quality he has been called *il Fulmine della pittura*. The truth however is, that this despatch was not derived wholly from rapidity of pencil, but was aided by the quickness of his imagination, as Solimene often observed, by which he was enabled to ascertain, from the first commencement of his work, the result he proposed to himself, without hesitating to consider the component parts, or doubting, proving, and selecting like other painters. He also obtained the name of the Proteus of painting, from his extraordinary talent in imitating every known manner, the consequence of his strong memory, which retained every thing he had once seen. There are numerous instances of pictures painted by him in the style of Albert Durer, Bassano, Titian, and Rubens, with which he imposed on connoisseurs and on his rivals, who had more cause than any other persons to be on their guard against him. These pictures are valued by dealers at more than double or triple the price of pictures of his own composition. There are examples of them even in the churches of Naples; as the two pictures in the style of Guido at S. Teresa, and particularly that of the Nativity.\* There is also at the court of Spain a Holy Family, so much resembling Raffaello, that, as Mengs says in a letter (tom. ii. p. 67), whoever is not

the Battle of Constantine, painted by Giulio Romano, without reckoning his designs after the works of Michelangelo, Polidoro, and other great masters. See "Vite del Bellori," edited in Rome in 1728, with the addition of the life of Giordano, page 307.

\* He painted for the noble house of Manfrin at Venice, the "Fortune," taken from Guido's picture, and confronted with the original, it is not easy to decide which to prefer.



conversant with the quality of beauty essential to the works of that great master, would be deceived by the imitation of Giordano.

He did not however permanently adopt any of these styles as his own. At first he evidently formed himself on Spagnoletto ; afterwards, as in a picture of the Passion, at S. Teresa, a little before mentioned, he adhered to Paul Veronese ; and he ever retained the maxim of that master, by a studied decoration to excite astonishment and to fascinate the eye. From Cortona he seems to have taken his contrast of composition, the great masses of light, and the frequent repetition of the same features, which, in his female figures, he always copied from his wife. In other respects, he aimed at distinguishing himself from every other master by a novel mode of colouring. He was not solicitous to conform to the true principles of art ; his style is not natural either in tone or colour, and still less so in its chiaroscuro, in which Giordano formed for himself a manner ideal and wholly arbitrary. He pleased, notwithstanding, by a certain deceptive grace and attraction, which few attempt, and which none have found it easy to imitate. Nor did he recommend this style to his scholars, but on the contrary reproved them when he saw them disposed to imitate him, telling them that it was not the province of young students to penetrate so far. He was well acquainted with the principles of design, but would not be at the trouble of observing them ; and in the opinion of Dominici, if he had adhered to them too rigidly he would have enfeebled that spirit which is his greatest merit ; an excuse which, perhaps, will not appear satisfactory to every amateur. Another reason may with more probability of truth be assigned, which was his unbounded cupidity, and his habit of not refusing commissions from the meanest quarter, which led him to abuse his facility to the prejudice of his reputation. Hence, among other things, he has been accused of often having painted superficially, without impasto, and with a superabundance of oil, so that some of his pictures have almost disappeared from the canvas.

Naples abounds with the works of Giordano both public and private. There is scarcely a church in that great city which does not boast some work by him. A much admired piece is the Expulsion of the Sellers and Buyers from the Temple at

the PP. Girolamini; the architectural parts of which are painted by Moscatiello, a good perspective painter. Of his frescos, those at the Treasury of the Certosa are esteemed the best. They were executed by him when his powers were matured, and appear to unite in themselves all the best qualities of the artist. Every one must be forcibly struck by the picture of the Serpent raised in the Desert, and the throng of Israelites, who, assailed in a horrible manner, turn to it for relief. The other pictures on the walls and in the vault, all scriptural, are equally powerful in effect. The cupola of S. Brigida is also extolled, which was painted in competition with Francesco di Maria, and in so very short a time, and with such fascinating tints, that it was preferred by the vulgar to the work of that accomplished master, and thus served to diffuse less solid principles among the rising artists. As a miracle of despatch we are also shewn the picture of S. Saverio, painted for the church of that saint in a day and a half, full of figures, and as beautiful in colour as any of his pictures. Luca went to Florence to paint the Capella Corsini and the Ricardi Gallery, besides many works in the churches and for individuals, particularly for the noble house of Rosso, who possessed the Baccanali of Giordano, afterwards removed to the palace of the<sup>4</sup> Marchese Gino Capponi. He was also employed by the grand duke; and Cosmo III., in whose presence he designed and painted a large picture in less time than I dare mention, complimented him by saying that he was a fit painter for a sovereign prince. The same eulogium was passed on him by Charles II. of Spain, in whose court he resided thirteen years; and, to judge from the number of works he left there, it might be supposed that he had consumed a long life in his service. He continued and finished the series of paintings begun by Cambiasi of Genoa, in the church of the Escorial, and ornamented the vault, the cupola, and the walls with many scriptural subjects, chiefly from the life of Solomon. He painted some other large compositions in fresco in a church of S. Antonio, in the palace of Buonritiro, in the Hall of the Ambassadors; and for the queen mother a Nativity, most highly finished, which is said to be a surprising picture, and perhaps superior

to any other of his painting. If all his works had been executed with similar care, the observation, that his example had corrupted the Spanish school, might perhaps have been spared.\* In his old age he returned to his native place, loaded with honours and riches, and died lamented and regretted as the greatest genius of his age.

His school produced but few designers of merit; most of them were contaminated by the maxim of their master, that it is the province of a painter to please the public, and that their favour is more easily won by colour than by correct design; so that, without much attention to the latter, they gave themselves entirely to facility of hand. His favorite scholars were Aniello Rossi of Naples, and Matteo Pacelli della Basilicata, whom he took with him to Spain, as assistants, and who returned with him home with handsome pensions, and lived after in leisure and independence. Niccolo Rossi, of Naples, became a good designer and colourist in the style of his master, although somewhat too red in his tints. In some of his more important works, as in the soffitto of the royal chapel, Giordano assisted him with his designs. He painted much for private individuals, and was considered next to Reco in his drawings of animals. The *Guida*, of Naples, commends him and Tommaso Fasano for their skill in painting in distemper some very fine works for Santi Sepleri and Quarantore. Giuseppe Simonelli, originally a servant of Giordano, became an accurate copyist of his works, and an excellent imitator of his colouring. He did not succeed in design, though he is praised for a S. Niccola di

\* It may be observed, that if he had followers, some of them did not copy him implicitly. Palomino, although much attached to Giordano, forsaking letters for painting, when his style was so much in vogue, did not imitate him servilely, but in conjunction with the style of other distinguished painters of his age; a good artist, and appointed by Charles II. painter to himself. This is the same Palomino who has merited the appellation of the "Vasari of Spain," and whom I have so often cited. They who are acquainted with that noble language highly commend his style, which is perhaps the reason that copies of his "*Teorica e Pratica della Pittura*" (2 vols. fol.) are so rare out of Spain. But in point of accuracy, like Vasari himself, he often errs. I fancy that he frequently adopted traditions, without sufficiently weighing them, which I am led to suspect from the circumstance that in the scholars assigned to masters, he is guilty of many anachronisms.

Talentino in the church of Montesanto, which approaches to the best and most correct manner of Giordano. Andrea Miglionico had more facility of invention, and equal taste in colour, but he has less grace than Simonelli. Andrea also painted in many churches in Naples, and I find him highly commended for his picture of the Pentecost, in the S.S. Nunziata. A Franceschitto, a Spaniard, was so promising an artist, that Luca was accustomed to say that he would prove a greater man than his master. But he died very young, leaving in Naples a favourable specimen of his genius in the S. Pasquale, which he painted in S. Maria del Monte. It contains a beautiful landscape, and a delightful choir of angels.

But his first scholar, in point of excellence, was Paolo de' Matteis, mentioned also by Pascoli among the best scholars of Morandi, and an artist who might vie with the first of his age. He was invited to France, and during the three years that he resided there, obtained considerable celebrity in the court, and in the kingdom at large. He was then engaged by Benedict XIII. to come to Rome, where he painted at the Minerva and at the Ara Coeli. He decorated other cities also with his works, particularly Genoa, which has two very valuable pictures, by him, at S. Girolamo; the one, that saint appearing and speaking to S. Saverio in a dream; the other, the Immaculate Conception with an angelic choir, as graceful as ever was painted. His home was, notwithstanding, in Naples, and that is the place where we ought to view him. He there decorated with his frescoes the churches, galleries, halls, and ceilings in great number; often rivalling the celerity without attaining the merit of his master. It was his boast to have painted in sixty-six days a large cupola, that of the Gesù Nuovo, a few years since taken down, in consequence of its dangerous state; a boast which, when Solimene heard, he sarcastically replied, that the work declared the fact itself, without his mentioning it. Nevertheless, there were so many beauties in it in the style of Lanfranco, that its rapid execution excited admiration.

When he worked with care, as in the church of the Pii Operai, in the Matalona Gallery, and in many pictures for private individuals, he left nothing to desire, whether in his

composition, in the grace of his contour, in the beauty of his countenances, though there was little variety in the latter, or in any of the other estimable qualities of a painter. His colouring was at first *Giordanesque*; afterwards he painted with more force of chiaroscuro, but with a softness and delicacy of tint, particularly in the Madonnas and children, where he sometimes displays the sweetness of Albano, and a trace of the Roman school, in which he had also studied. He was not very happy in his scholars, who were not numerous. Giuseppe Mastroleo is the most distinguished, who is much praised for his *S. Erasmus* at *S. Maria Nuova*. Gio. Batista Lama was a fellow-disciple, and afterwards a relative of Matteis, and received some assistance from him in his studies. Excited by the example of Paolo, he attained a suavity of colour and of chiaroscuro, much praised in his larger works, as the gallery of the duke of *S. Niccola Gaeta*, and particularly in his pictures of small figures in collections. In these, he was fond of representing mythological stories, and they are not unfrequent in Naples and its territories.

Francesco Solimene, called *L'Abate Ciccio*, born at *Nocera de' Pagani*, was the son of Angelo, a scholar of Massimo. Early imbibing a love of painting, he forsook the study of letters, and after receiving the first rudiments of the art from his father, he repaired to Naples. He there entered the school of Francesco di Maria, but soon left it, as he thought that master too exclusively devoted to design. He then frequented the academy of *Po*, where he industriously began at the same time to draw from the naked figure and to colour. Thus he may be said to have been the scholar of the best masters, as he always copied and studied their works. At first, he imitated *Pietro da Cortona*, but afterwards formed a manner of his own, still retaining that master as his model, and copying entire figures from him, which he adapted to his new style. This new and striking style of Solimene approached nearer than any other to that of *Preti*. The design is not so correct, the colouring not so true, but the faces have more beauty: in these, he sometimes imitated *Guido*, and sometimes *Maratta*, and they are often selected from nature. Hence by some he was called *il Cav. Calabrese ringentilito*. To the style of *Preti*, he added that of *Lanfranco*, whom he

named his master, and from whom he adopted that curving form of composition, which he perhaps carried beyond propriety. From these two masters he took his chiaroscuro, which he painted strong in his middle age, but softened as he advanced in years, and then attached himself more to facility and elegance of style. He carefully designed every part of his picture, and corrected it from nature before he coloured it; so that in preparing his works, he may be included among the most correct, at least in his better days, for he latterly declined into the general facility, and opened the way to mannerism. He possessed an elegant and fruitful talent of invention, for which he is celebrated by the poets of the day. He was also characterized by a sort of universality in every style he attempted, extending himself to every branch of the art; history, portrait, landscape, animals, fruit, architecture, utensils; and whatever he attempted he seemed formed for that alone. As he lived till the age of ninety, and was endowed with great celerity of pencil, his works, like those of Giordano, were spread over all Europe. Of that artist, he was at the same time the competitor and the friend, less powerful in genius, but more correct in his principles. When Giordano died, and Solimene became the first painter in Italy, notwithstanding what his rivals said of his colours not being true to nature, he began to ask extravagant prices for his pictures, and still abounded in commissions.

One of his most distinguished works is the sacristy of the PP. Teatini, of S. Paolo Maggiore, painted in various compartments. His pictures also in the arches of the chapels in the church of the Holy Apostles deserve to be mentioned. That work had been executed by Giacomo del Po, to correspond with the style of the tribune, and the other works which Lanfranco had painted there: but Po did not satisfy the public expectation. The whole work was therefore effaced, and Solimene was employed to paint it over again, and proved that he was more worthy of the commission. The chapel of S. Filippo in the church of the Oratory, is a proof of his extreme care and attention; every figure in it being almost as finely finished as a miniature. Among private houses the most distinguished is the Sanfelice, so called from the name of his noble scholar Ferdinand, for whom he

painted a gallery, which afterwards became an academy for young artists. Of his large pictures we may mention that of the great altar in the church of the monks of S. Gaudioso, without referring to others in the churches and in various parts of the kingdom; particularly at Monte Cassino, for the church of which he painted four stupendous pictures in the choir. They will be found in the "*Descrizione Istorica del Monistero di Monte Cassino*," edited in Naples in 1751. He is not often met with in private collections in Italy, beyond the kingdom of Naples. In Rome the princes Albani and Colonna have some large compositions by him, and the Bonaccorsi family a greater number in the gallery of Macerata; and among them the Death of Dido, a large picture of fine effect. His largest work in the Ecclesiastical state, is a Supper of our Lord, in the refectory of the Conventuals of Assisi, an elegant composition, painted with exquisite care, where the artist has given his own portrait among the train of attendants.

Solimene instilled his own principles into the minds of his disciples, who formed a numerous school, which extended even beyond the kingdom of Naples, about the beginning of the eighteenth century. Among those who remained in Naples, was Ferdinando Sanfelice, lately noticed by us, a nobleman of Naples, who put himself under the instructions of Francesco, and became as it were the arbiter of his wishes. As the master could not execute all the commissions which crowded on him from every quarter, the surest mode to engage him was to solicit him through Sanfelice, to whom alone he could not deny any request. By the assistance of Solimene, Sanfelice attained a name among historical painters, and painted altar-pieces for several churches. He took great delight in fruit, landscapes, and views, in which he particularly excelled, and had also the reputation of an eminent architect. But perhaps none of the disciples of Solimene approached nearer to the fame of their master than Francesco de Mura, called Franceschiello. He was a Neapolitan by birth, and contributed much to the decoration of his native city, both in public and private. Perhaps no work on the whole procured him a greater degree of celebrity than the frescos painted in various chambers of the royal palace of

Turin, where he competed with Beaumont, who was then in the height of his reputation. He there ornamented the ceilings of some of the rooms which contain the Flemish pictures. The subjects which he chose, and treated with much grace, were the Olympic Games, and the Deeds of Achilles. In other parts of the palace he also executed various works. Another artist, who was held in consideration, was Andrea dell' Asta, who after being instructed by Solimene, went to finish his studies in Rome, and engrafted on his native style some imitation of Raffaello and the antique. We may enumerate among his principal works, the two large pictures of the Nativity, and the Epiphany of Christ, which he painted in Naples for the church of S. Agostino de' PP. Scalzi. Niccolo Maria Rossi was also reputably employed in the churches of Naples, and in the court itself. Scipione Cappella excelled all the scholars of Solimene in copying his pictures, which were sometimes touched by the master and passed for originals. Giuseppe Bonito had a good invention, and was a distinguished portrait painter, and was considered one of the best imitators of Solimene. He was at the time of his death painter to the court of Naples. Conca and he excelled their fellow-disciples in the selection of their forms. Other scholars in Naples and Sicily,\* less known to me, will

\* The "Memorie de' Messinesi Pittori" mentions a Gio. Porcello, who, after studying under Solimene, returned, it is said, to his native country, where he found the art at an extremely low ebb; and he attempted to revive it by opening an academy in his house, and diffusing the taste of his master, which he fully possessed. A still better style of painting was brought from Rome by Antonio and Paolo, two brothers, who, fresh from the school of Maratta, also opened an academy in Messina, which was greatly frequented. They worked in conjunction in many churches, and excelled in fresco, but in oil Antonio was much superior to his brother. There was also a third brother, Gaetano, who executed the ornamental parts. Their works on the walls and on canvas are to be seen in S. Caterina di Valverde, in S. Gregorio delle Monache, and elsewhere. There flourished at the same time with the Filocami, Litterie Paladino, and Placido Campolo, a scholar of Conca in Rome, where he derived more benefit from the antique marbles than from the instructions of his master. Both these artists executed works on a very large scale; and of the first they particularly commend the vault of the church of Monte Vergine, and, of the second, the vault of the gallery of the Senate. Both are esteemed for their correct design; but the taste of the second is more solid and more free from mannerism. The above-



be found in the History of Painting in Naples, which has been recently published by the accomplished Sig. Pietro Signorelli, a work which I have not in my possession, but which is cited by me, as is the case with several more, on the authority of others.

Some artists, who resided out of the kingdom, we shall notice in other schools, and in the Roman School we have already spoken sufficiently of Conca and Giaquinto ; to whom we may add Onofrio Avellino, who resided some years in Rome, executing commissions for private persons, and painting in the churches. The vault of S. Francesco di Paola is the largest work he left. The works of Maja and Campora are to be found in Genoa, those of Sassi in Milan, and of others of the school of Solimene in various cities. These artists, it is to be regretted, sometimes passed the boundaries prescribed by their master. His colouring, though it might be more true to nature, is yet such as never offends, but possesses on the con-

named five artists all died in the fatal year of 1743. Luciano Foti survived them, an excellent copyist of every master, but particularly of Polidoro, whose style he adopted in his own composition. But his characteristic merit consisted in his penetration into the secrets of the art, which enabled him to detect every style, every peculiar varnish, and the various methods of colouring, so that he not only ascertained many doubtful masters, but restored pictures, damaged by time, in so happy a manner as to deceive the most experienced. A man of such talents outweighs a host of common artists.

To these we may add other artists of the island itself, born in different places. Marcantonio Bellavia, a Sicilian, who painted in Rome, at S. Andrea delle Fratte, is conjectured, though not ascertained, to be a scholar of Cortona. Calandrucci, of Palermo, is named among the scholars of Maratta. Gaetano Sottino painted the vault of the oratory at the Madonna di C. P., a respectable artist. Giovacchino Martorana, of Palermo, was a machinist, and in his native city they boast of the Chapel de' Crociferi, and S. Rosalia, four large pictures from the life of S. Benedict. Olivio Sozzi, of Catania, painted much in Palermo ; particularly at S. Giacomo, where all the altars have pictures by him, and the tribune three large subjects from the infancy of Christ. Another Sozzi, of the name of Francesco, I find praised for a picture of Five Saints, bishops of Agrigentum, in the Duomo of that city. Of Onofrio Lipari, of Palermo, there are two pictures of the Martyrdom of S. Oliva in the Church de' Paolotti. Of Filippo Randazzo, there are to be seen in Palermo some vast works in fresco, as well as of Tommaso Sciacca, who was an assistant of Cavalucci in Rome, and who left some large compositions at the Duomo and at the Olivetani of Rovigo.

trary a degree of amenity which pleases us. But his scholars and imitators did not confine themselves within their master's limits, and it may be asserted, that from no school has the art suffered more than from them. Florence, Verona, Parma, Bologna, Milan, Turin, in short, all Italy, was infected with their style; and by degrees their pictures presented so mannered a colouring, that they seemed to abandon the representation of truth and nature altogether. The habit too of leaving their pictures unfinished, after the manner of Giordano and Solimene, was by many carried so far, that instead of good paintings, many credulous buyers have purchased execrable sketches. The imitation of these two eminent men carried too far, has produced in our own days pernicious principles, as at an earlier period did the imitation of Michelangelo, Tintoretto, and even of Raffaello himself, when carried to an extreme. The principal and true reason of this deterioration is to be ascribed generally to the masters of almost all our schools, who, abandoning the guidance of the ancient masters, endeavoured in their ignorance to find some new leader, without considering who he might be, or whither he might lead them. Thus, at every proclamation of new principles, they and their scholars were ready to follow in their train.

In the time of Giordano and Solimene, Niccola Massaro was considered a good landscape painter. He was a scholar of Salvator Rosa, but rather imitated him in design than in colour. In the latter he was insipid, nor even added the accompaniment of figures to landscapes, but was assisted in that respect by Antonio di Simone, not a finished artist, but of some merit in battle-pieces.\* Massaro instructed Gaetano Martoriello, who was a landscape painter of a free style, but often sketchy, and his colouring not true to nature. In the opinion of connoisseurs, a better style was displayed by Bernardo Dominici, the historiographer, and the scholar of Beyer in landscape, a careful

\* Gio. Tuccari of Messina, the son of an Antonio, a feeble scholar of Barbalunga, although he painted much in other branches of the art, owes the celebrity of his name to his battle-pieces, which, by the despatch of his pencil, were multiplied beyond number. They were frequently sent into Germany, where they were engraved. He had a fruitful and spirited genius, but he was not a correct designer.

and minute painter of Flemish subjects and *bambocciate*. There were two Neapolitans, Ferraiuoli and Sammartino, who settled in Romagna, and were good landscape painters. In perspective views Moscatiello was distinguished, as we observed when we spoke of Giordano. In the life of Solimene, Arcangelo Guglielmelli is mentioned as skilled in the same art. Domenico Brandi of Naples, and Giuseppe Tassoni of Rome, were rivals in animal painting. In this branch, and also in flowers and fruits, one Paoluccio Cattamara, who flourished in the time of Orlandi, was celebrated. Lionardo Coccorante, and Gabriele Ricciardelli, the scholar of Orizonte, were distinguished in sea-views and landscapes, and were employed at the court of King Charles of Bourbon.\*

By the accession of this prince, a munificent patron of the fine arts, wherever he reigned, the Neapolitan school was regenerated and invigorated; employment and rewards awaited the artists; the specimens of other schools were multiplied, and Mengs, who was invited to paint the royal family, and a large cabinet picture, laid the foundations of a more solid style, at the same time improving his own fortune, and giving a considerable impulse to art. But the greatest benefit this monarch has conferred on the arts is to be found at Ercolano, where, under his orders, so many specimens of sculpture and ancient paintings, buried for a long lapse of ages, have been brought to light, and by his direction accurately drawn and engraved, and illustrated with learned notes, and communicated to all countries. Lastly, in order that the benefits which he had conferred on his own age might be continued to the future masters of his country, he turned his attention to the education of youthful artists. Of this fact I was ignorant at the time of my first edition, but now write on the information afforded me at the request of the Marchese D. Francesco Taccone, treasurer of the kingdom,

\* Among the painters of Messina is mentioned Niccolò Cartisiani, who died in Rome with the name of a good landscape painter, and Filippo Giannetti, a scholar of Casembrot, who in the vastness of his landscapes and his views surpassed his master; but he will not bear a comparison in the correctness of his figures and in finishing; though he was, from his facility and rapidity of pencil, denominated the Giordano of landscape painters. He was esteemed and protected by the Viceroy Co. di S. Stefano, and painted in Palermo and Naples.

by the very learned Sig. Daniele, Regio Antiquario, both of whom, with true patriotic feelings, have devoted themselves to the preservation of the antiquities of their country, and are equally polite in communicating to others that information for which they are themselves so distinguished. There formerly existed at Naples the academy of S. Luke, founded at the Gesù Nuovo, in the time of Francesco di Maria, who was one of the masters, and taught in it anatomy and design. This institution continued for some years. King Charles in some measure revived this establishment by a school for painting, which he opened in the Laboratory of mosaics and tapestry. Six masters of the school of Solimene were placed there as directors, and some good models being provided in the place, young artists were permitted to attend and study there. Bonito was engaged as the acting professor, and after some time Mura was associated with him, but died before the professor. Ferdinand IV. treading in the steps of his august father, has, by repeated instances of protection to these honourable pursuits, conferred fresh honours on the Bourbon name, and rendered it dearer than ever to the fine arts. He transferred the academy to the new royal museum, and supplied it with all requisites for the instruction of young artists. On the death of Bonito he bestowed the direction of it on the first masters, and having established pensions for the maintenance in Rome of a certain number of young men, students in the three sister arts, he assigned four of these to those students who were intended for painters; thus confirming by his suffrage to the city of Rome that proud appellation which the world at large had long conceded to her, the Athens of Modern Art.

## BOOK I.

## VENETIAN SCHOOL.

THIS school would have required no farther illustration from any other pen, had Signor Antonio Zanetti, in his highly esteemed work upon Venetian Painting, included a more ample consideration of the artists of the state, instead of confining his attention wholly to those whose productions, ornamenting the churches and other public places, had all been completed in the city of Venice alone. He has, nevertheless, rendered distinguished service to any one ambitious of succeeding him, and of extending the same subject beyond these narrower limits, since he has observed the most lucid order in the arrangement of epochs, in the description of styles, in estimating the merits of various painters, and thus ascertaining the particular rank as well as the age belonging to each. Those artists then, whom he has omitted to commemorate, may be easily reduced under one or other of the divisions pointed out by him, and the whole history enlarged upon the plan which he first laid down.

In cultivating an acquaintance with these additional names, the memorials collected by Vasari; afterwards, on a more extensive scale, by the Cavaliere Ridolfi, in his *Lives of the Venetian Painters*; and by Boschini, in the "*Miniere della Pittura*," in the "*Carta del Navegar Pittoresco*," and in other works: materials drawn from all parts of the Venetian state—will be of signal advantage to us. No one, it is hoped, will feel displeased at the introduction of the name of Vasari, against whom the historians of the Venetian school were louder in their complaints than even those of the Roman, the Sieneſe, and the Neapolitan schools; all whose causes of difference I have elsewhere recounted, adding to

them, whenever I found them admissible, my own refutations.\* These it would be needless now to repeat, in reply to the Venetian writers. I shall merely observe that Vasari bestowed very ample commendations upon the Venetian professors, in different parts of his history, and more particularly in the lives of Carpaccio, of Liberale, and of Pordenone. Let me add that if he was occasionally betrayed into errors, either from want of more correct information, or from a degree of jealousy or spirit of patriotic rivalry, which probably may have secretly influenced him in his opinions, it will be no difficult task in the present enlightened period,† to substitute the real names, more exact accounts, and more impartial examinations of the earlier professors of the school.‡

In respect to the more modern, up to whose period he did not reach, I possess historical matter, which, if not very copious, is certainly less scanty than such as relates to many of the other schools of Italy. Besides Ridolfi, Boschini, and Zanetti, it includes the historians of the particular cities, the same from whom Orlandi selected his various notices of artists; and among whom none is to be preferred to Signor Zamboni for the fulness and authenticity of his materials, in his work entitled "*Fabbriche di Brescia*." I am, moreover, in possession of several authors who have distinctly treated of the lives, or published other accounts of those who flourished in their own cities;—such as the Commendatore

\* Which of the schools, if we except that of Florence, has not cause to complain at times of his too evident partiality? Has he perhaps eulogized the Lombard school, and the early painters, its contemporaries?—Ital. ed.

† It is observed by Signor Bottari, that Giorgio, in his life of Franco, was too sparing of his praises of Tintoret and Paul Veronese; and the same might be said also of Gambera, and many others, who flourished at the same period, or were already deceased when he wrote. To his opinions have succeeded those of the Caracci, and of many other distinguished professors of the art, which may be safely relied upon.

‡ There very opportunely appeared, in the year 1800, at Bassano, a "*Notizia d'Opere di Disegno*"—"Upon works of Design," the anonymous production, apparently, of some inhabitant of Padua, about 1550. It was published and illustrated by the learned Abbate Morelli, and contains several anecdotes, relating more particularly to the Venetian school.

del Pozzo, in his notice of the Veronese,\* Count Tassi of those of Bergamo, and Signor Verci of the Bassanese artists. And no slight assistance may also be drawn from the different "Guides," or descriptions of paintings, exhibited in many cities of the state, although they are far from being all of equal merit. There is the "Guida Trevigiana," of Rigamonti, that of Vicenza, printed by Vendramini Mosca, that of Brescia by Carboni, and that of Verona, expressly drawn from the "Verona Illustrata" of the Marquis Maffei, with the still more valuable one of Venice, dated 1738, from the able pen of Antonio M. Zanetti. To these we may likewise add that first published by Rossetti, now revised and improved by Brandegee, abounding with historical memoirs of the painters of Padua; and the Guide of Rovigo by Bartoli, communicating much new and interesting information, which serves to point out more accurately certain errors among the professors of the art, while the same may, in part, be observed of that of Bergamo, by the Dottore Pasta. Nor are these all; for I am not a little indebted to several notices published in the "Elogj" of Signor Longhi, and in some of the catalogues of private collections; besides other anecdotes, in part collected by myself, in part communicated by my friends, and in particular by the very accomplished Sig. Gio. Maria Sasso,† who has already promised to gratify

\* The celebrated painter Cignaroli, besides drawing up a complete Catalogue raisonné, of the painters of Verona, already published in the Chronicle of Zagata, vol. iii., left behind him MS. notes upon the entire work of Pozzo, in the margin.

† I have been enabled in this edition, by means of Count Cav. de Lazzara, to avail myself of a MS. from the pen of Natal Melchiori, entitled, "Lives of the Venetian Painters," drawn up in 1728. The author is deserving of credit, no less on account of having been himself a painter, than from his personal acquaintance with the chief part of those whose lives he commemorated.

‡ This excellent man is now no more, and his work has not hitherto appeared. That, however, by the Sig. Co. Canonico de Rinaldis, on the painters of Friuli, we have received. It embraces a much more correct and enlarged view of that noble school than we before possessed in the scantier notices from the pen of Altan. Still he is not always exact, and he would undoubtedly have written better, had he seen more. At length, however, we are in possession of the work of Padre M. Federici, in two

us with his "Venezia Pittrice," accompanied with designs of the most esteemed paintings of this school, accurately engraved.

volumes, relating to the artists of the "Marca Trevigiana," accompanied by documents; a work better calculated than the former to satisfy the expectations of a reader of taste. But, as is generally the case, when an author hazards new opinions, we are sometimes compelled to suspend our assent to his conclusions.



## VENETIAN SCHOOL.

### EPOCH I.

#### The Ancients.

IF in the outset of each school of painting I were to pursue the example held up in the "*Etruria Pittrice*," of introducing the account of its pictures by that of some work in mosaic, I ought here to mention those of Grado, wrought in the sixth century, distinguished by the name of the Patriarch Elia, those of Torcello, and a few other specimens that appeared at Venice, in the islands, and in Terra Ferma, produced at periods subsequent to the increase of the edifices, together with the grandeur of the Venetian state. But admitting that these mosaics, like many at Rome, may really be the production of the Greeks; the title of my work, confined as it is to painting, and to the period of its revival in Italy, leads me to be little solicitous respecting those more ancient monuments of the fine arts, remnants of which are to be found scattered here and there, without any series of a school. I shall still, however, occasionally allude to them, according as I find needful, were it only for the sake of illustration and comparison, as I proceed. But such information ought to be sought for in other works; mine professes only to give the history of painting from the period of its revival.

The most ancient pictorial remains in the Venetian territories I believe to be at Verona, in a subterraneous part of the nunnery of Santi Nazario and Celso, which, however inaccessible to the generality of virtuosi, have, nevertheless, been engraved on a variety of plates by order of the indefatigable Signor Dionisi. In this, which was formerly the Chapel of the Faithful, are represented several mysteries of our redemption; some apostles, some holy martyrs, and

in particular the transit of one of the righteous from this life, on whom the archangel, St. Michael, is seen bestowing his assistance. Here the symbols, the workmanship, the attitudes, the drapery of the figures, and the characters united, permit us not to doubt that the painting must be much anterior to the revival of the arts in Italy. But most writers seem to trace the rudiments of Venetian painting from the 11th century, about the year 1070, at the period when the Doge Selvo invited the mosaic workers from Greece to adorn the magnificent temple consecrated to St. Mark the Evangelist. Such artificers, however rude, must have been acquainted, in some degree, with the art of painting; none being enabled to work in mosaic who had not previously designed and coloured, upon pasteboard or cartoon, the composition they intended to execute.

And these, observe the same writers, were the first essays of the art of painting in Venice. However this may be, it speedily took root, and began to flourish after the year 1204, when Constantinople being taken, Venice was in a short time filled, not indeed with Grecian artists, but with their pictures, statues, and bassi-rilievi.\* Had I not here restricted my observations to existing specimens of the art, bestowing only a rapid glance upon the rest, along with their authors, I might prove, that from the above period, the city was no longer destitute of artists; and was enabled, in the 13th century, to form a company of them with their appropriate laws and institutions.

But of these elder masters of the art, there remains either only the name, as of a Giovanni da Venezia and a Martinello da Bassano, or some solitary relic of their labours without a name, as in the sarcophagus, in wood, of the Beata Giuliana, painted about the year 1262, the same in which she died. This monument remains in her own monastery of San Biagio alla Giudecca, long held in veneration, even after the body of the blessed saint had been removed, in the year 1297, into an urn of stone. There are represented San Biagio, the titular saint of the church, San Cataldo, the bishop, and the blessed Giuliana, the two former in an upright, the latter in a kneeling posture; their names are

\* Rannusio, Guerra di Costantinopoli, book iii. p. 94.

written in Latin, and the style, although coarse, is nevertheless not Greek. Probably, that of the painter is also in the same corner, a picture of whom, a *Pietà*, has recently been discovered by the Ab. Boni, who considers him a new Cimabue of the Venetian art. As it has already been described by him in his Florentine collection of "*Opuscoli Scientifici*,"\* I shall not extend my account of it, for the reader will there find other names, as will afterwards be shewn, recently discovered by the indefatigable author of some early Venetian writers, until this period unknown to history. Among these, are Stefano Pievano, of S. Agnese, a picture by whom, dated 1381, is described; Alberegno, belonging to the 15th century, and one Essegrenio, who flourished somewhat later, to which time we may refer two fine and highly valued figures of holy virgins, not long since discovered, of Tommaso da Modena, and which, from the disputes they have elicited, have been subjected to experiments at Florence, to ascertain whether they are painted in oil or distemper—experiments that tend only to prove that this Tommaso was unacquainted with the art of colouring in oil.

It was only subsequent to the year 1300, that the names, united to the productions of the Venetians, began to make themselves manifest; when, partly by the examples held out by Giotto, partly by their own assiduity and talent, the painters of the city and of the state visibly improved, and softened the harshness of their manner. Giotto, according to a MS. cited by Rossetti,† was at Padua in 1306; according to Vasari, he returned from Avignon in 1316, and a little while afterwards he was painting at Verona, in the palace of Can della Scala, and at Padua, employed on a chapel in the church of the titular saint. He adds, that towards the close of his days, he was again invited there, and embellished other places with his pieces. Nothing, however, remains of him in Verona; but in Padua there still exists the chapel of the Nunziata all' Arena, divided all round into compartments, in each of which is represented some scriptural event. It is truly surprising to behold, not less on ac-

\* Vol. vi. p. 88, anno 1808.

† See his "*Descrizione delle Pitture*," &c. p. 19. The learned Morelli also, in his Annotations to the *Notizia*, confirms by fresh arguments the same epoch, p. 146.

count of its high state of preservation beyond any other of his frescos, than for its full expression of native grace, together with that air of grandeur which Giotto so well knew how to unite. With respect to the chapel, it is believed that Vasari was less accurately informed, inasmuch as Savonarola, who has been cited by Sig. Morelli,\* relates that Giotto ornamented the little church of the Arena, *capitulumque Antonii nostri*,—and the chapter of *our St. Antony*. And, in fact, in the apartment of the chapter-house, there yet remain several traces of ancient painting, though turned white with age. In a very ancient MS., of the year 1312,† there is made mention of his also having been employed in *Palatium Comitum*, which others suppose ought to be read *Communis*, intended to apply to the Saloon, of which I shall shortly have to give some account.

To Giotto succeeded Giusto Padovano, so called from the place of his naturalization and usual residence, being, in truth, a Florentine, sprung from the family of the Menabuoi. As a disciple of Giotto, Vasari attributes to him the very extensive work which adorns the church of St. John the Baptist. In the picture over the altar, if it be his, Giusto has exhibited various histories of St. John the Baptist; on the walls are represented both scriptural events and mysteries of the Apocalypse; and on the cupola he has drawn a Choir of Angels, where we behold, as if in a grand consistory, the blessed arrayed in various garments, seated upon the ground; simple, indeed, in its conception, but executed with an incredible degree of diligence and felicity. It is mentioned in the "Notizia Morelli," that formerly there was to be read there an inscription over one of the gates—"Opus Johannis et Antonii de Padua,"—probably, companions of Giusto, and, probably, as is conjectured by the author of the MS. above alluded to, the painters of the whole temple. This would seem to augment the number of the Paduan artists, no less than the imitators of Giotto, since the works, already described, are equally as much in his manner as

\* Page 101.

† This was given to the public by Muratori, with the following title—"Riccobaldi Ferrariensis, sive anonimi scriptoris compilatio chronologica usque ad annum 1312."—*Rerum Italicarum Scriptores*, vol. ix. p. 255.

those by Taddeo Gaddi, or any other of his fellow-pupils in Florence. The same commendation is bestowed upon Jacopo Davanzo, of whom I treat more at length in the school of Bologna. A less faithful follower of Giotto was Guariento, a Paduan, held in high esteem about the year 1360, as appears from the honourable commissions he obtained from the Venetian senate. One of his frescos and a crucifixion yet remain at Bassano;\* and in the choir of the Eremitani, at Padua, there are many of his figures now retouched, from which Zanetti took occasion to commend him for his rich invention, the spirit of his attitudes, and the felicity with which, at so early a period, he disposed his draperies. At Padua, there is an ancient church, dedicated to St. George, erected about 1377, which boasts some history pieces of St. James, executed by the hand of Altichiero, or Aldigieri, da Zevio in the Veronese; and others of St. John, the work of one Sebeto,† says the historian, a native of Verona. These, likewise, approach pretty nearly the style of Giotto, and more especially the first, who painted also a good deal in his native place.

To these two, I may add Jacopo da Verona, known only by his numerous paintings in fresco, at San Michele of Padua, which remain in part entire; and Taddeo Bartoli, of Siena, who has shewn himself ambitious, at the Arena, of emulating the contiguous labours of Giotto, without attaining the ob-

\* Sig. Sasso observed one extremely like it in Venice, with the subscription "Guglielmus pinxit, 1368;" from which he inferred that he had belonged to the school of Guariento.

† This Sebeto of Vasari appeared so new to Maffei, that he would willingly have substituted Stefano (see Ver. Illust. p. iii. col. 152); but Stefano da Verona, or da Zevio, is a name posterior to these times. The "Notizia" of the anonymous writer, recently published, says, that the church of the before-mentioned S. George was ornamented by "Jacopo Davanzo, a Paduan, or a Veronese, if not, as some will have it, a Bolognese; by Altichiero Veronese, according to Campagnuola" (p. 6). It must be observed that Vasari also consulted the latter, or probably one of his Latin letters to Niccolo Leonico Tomeo, quoting it several times. (See Morelli, p. 101.) Now in this it was probably written, "ab Alticherio de Jebeto;" that is, da Zevio, which was at one time called Jebetum, and Vasari believed it to be the name of an unknown painter. Such is the conjecture communicated to me by Sig. Brandolese, and it appears extremely probable

ject in view. Another production of the same period is seen in the great hall at Padua, reported to be one of the largest in the world, consisting, as it does, of a mixture of sacred historic pieces, of celestial signs borrowed from Igino, and of the various operations carried on during the respective months of the year, besides several other ideas certainly furnished by some learned man of that age. It is partly the work, says Morelli, in his "Notizia," upon the authority of Campagnuola, of an artist of Ferrara, and partly that of Gio. Miretto, a Paduan. This recent discovery justifies my own previous opinions, having been unable to prevail upon myself to ascribe such a production to Giotto, although it partakes strongly of his style, which appears to have spread pretty rapidly throughout the territories of Padua, of Verona, of Bergamo, and great part of the Terra Ferma.

Besides this manner, which may be, in some measure, pronounced foreign, there are others equally observable in Venice, no less than in Treviso, in the chapter of the Padri Predicatori, and in other of the subject cities, and these might more accurately be termed national, so remote are they from the style of Giotto, and that of his disciples before mentioned. I have elsewhere pointed out how far the miniature painters contributed to this degree of originality, a class of artists with whom Italy, at no time destitute, more fully abounded about that period, while they still continued to improve by employing their talents in drawing objects from the life, and not from any Greek or Italian model. Indeed, they had already made no slight advances in every branch of painting, when Giotto first arrived in those parts. I have myself seen, in the grand collection of MSS. made in Venice by the Abate Canonici, a book of the Evangelists, obtained in Udine, illustrated with miniatures in pretty good taste for the 13th century, in which they were produced; and similar relics are by no means rare throughout the libraries of the state. I suspect, therefore, that many of those new painters, either having been pupils of the miniaturists, or induced to imitate them from the near connection between the arts, attempted to vie with them in design, in the distribution of their colours, and in their compositions. Hence, it is clearly accounted for why they did not become the disciples, though acquainted

with the works, of Giotto, but produced several respectable pieces of their own.

To this class belongs M. Paolo, whom Zanetti found recorded in an ancient parchment, bearing the date of 1346. He is the earliest in the national manner, of whom there exists a work with the indisputable name of its author. It is to be seen in the great church of St. Mark, consisting of a tablet, or, as it is otherwise called, *Azcona*, divided into several compartments, representing the figure of a dead Christ, with some of the Apostles, and historic incidents from the holy Evangelist. There is inscribed underneath—*Magister Paulus, cum Jacobo et Johanne filiis fecit hoc opus*; and Signor Zanetti, page 589, observes in regard to it as follows:—*Among the specimens of simple painting, in St. Mark's, the ball centre of the great altar is remarkable for several small tablets of gold and silver, on which are painted several figures in the ancient Greek manner. San Pietro Urseolo had it constructed about the year 980, at Constantinople, and it was removed to this place in the time of the Doge Ordelafo Faliero, in 1102, though it was afterwards renovated by command of the Doge Pietro Ziani, in 1209. This historian did not discover the inscription which I found upon it in the year 1782. The artist is sufficiently distinguished for the period in which he flourished, although the stiffness in the design, false action, and expression, beyond those of the best followers of Giotto, are perceptible, so much as to remind us of the Greek specimens of art.\**

There can, likewise, be no doubt that a painter of the name of Lorenzo was one of these Venetians whose altarpiece in St. Antony of Castello, to which is attached his

\* Signor Abbate Morelli, since P. della Valle, has discovered another painting existing in the sacristy of the Padri Conventuali, at Vicenza, with this inscription, 1333, *PAULUS DE VENETIIS PINXIT HOC OPUS* (Notiz. p. 222). He adds also, two other Venetian painters, with whom I have enriched this new edition; the name of one found in a small picture of the Conventuali, at S. Arcangelo, under an image of the Virgin, among various saints, dated 1385. "*Jacobelus de Bonemo Venetus pinxit hoc opus.*" The other, in the territory of Verruchio, on a crucifixion, with the symbols of the four Evangelists, is in the possession of the Agostiniani, and inscribed 1404: "*Nicholaus Paradixi miles de Venetiis pinxit.*"

name, with the date of 1358, *paid him three hundred gold ducats*, has been commended by Zanetti. Besides, we read inscribed on a picture belonging to the noble house of Ercolani, at Bologna, the words *MANU LAURENTII DE VENETIIS*, 1368; and there is every appearance of his being the author of the fresco in the church of Mezzaratta, not far from Bologna, representing Daniel in the lion's den, and bearing the signature of "Laorentius, P." It is a work that bears no resemblance to the style of Giotto, and appears to have been completed about the year 1370. It is equally certain that Niccolo Semitecolo was a Venetian, he having also inscribed his name as we find it written upon a TRINITY, which represents the Virgin along with some histories of St. Sebastian, still preserved in the chapter-library of Padua:—"Nicoletto Semitecolo da Venexia impense, 1367." The work is an excellent specimen of this school; the naked parts are tolerably well drawn, and the proportions of the figures, though sometimes extravagantly so, are bold and free; and what is more important to our present purpose, it discovers no resemblance to the style of Giotto, being inferior in point of design, though equal to him in regard to the colouring. Two other painters, whose style betrays nothing of Giotto, were discovered by Signor Sasso, in Venice, upon the strength of two altar-pieces, to which they had affixed their names. Upon one, found in the convent of "Corpus Domini," he read "Angelus pinxit;" and upon the other, also in the same place, "Katarinus pinxit." While on this subject, I ought not to pass over the opinion of Baldinucci himself, who always appears to have respected the freedom and independence of the Venetian as opposed to the Florentine school, by refusing to insert the name of a single Venetian in his tree of Cimabue. He merely maintained, that the Venetian painters had improved their style by the labours of Angiol Gaddi, and of one Antonio, a Venetian, whom, spite of the authority of Vasari, he has declared to be a Florentine, on which point we must refer to what has already been stated in the first volume (p. 68) of this work. Moreover, he asserts of the same Antonio, that he took up his residence at Venice, and thence acquired the appellation of Veneziano; but that he took his departure again, owing to the intrigues of the national pro-



fessors, as much as to say, of a school formed anterior to his arrival. And so long anterior was it, indeed, that the whole state, as well as the adjacent places, abounded not less with pictures than with pupils, although few of their names with their productions have survived.\*

Among these few is a Simon da Cusighe, who painted an altar-piece and a fresco, still remaining in his native parish, situated near the city of Belluno, where there exist memorials of one Pietro, and other artists of the thirteenth century, along with some very tolerably executed figures, bearing the epigraph of "Simon pinxit." To these I add a native of Friuli, of whom there are no authentic remains beyond Gemona, where he painted the façade of the dome, and under a picture of the martyrdom of I know not what saint, appears his name written, MCCCXXXII. MAGISTER NICOLAUS PINTOR ME FECIT. To this artist is ascribed, by some writers, that vast and meritorious production, still in such a fine state of preservation, ornamenting the dome of Venzona, and which represents the solemn scene of the Consecration; but its author is a matter of mere conjecture, founded in this instance upon the vicinity of the place and time, and resemblance of manner. There are also Pecino and Pietro de Nova, who

\* Among these is counted Stefano Pievano, of St. Agnese, an able artist, who left his name along with the date, 1381, on an altar-piece of the Assumption:—a piece in which the Venetian colouring is displayed to advantage, while the expression, lively and full of meaning, compensates for its inaccuracy of design. Another artist, deserving of being known, is Jacopo di Alberegno, whose family still remains in Venice, and who has been ascertained to be the author of a painting without date, representing the Crucifixion of our Saviour, among various saints. Tommaso da Modena has also been referred to the Venetian school, who, about the period of 1351, produced two Holy Virgins at Venice; a St. Catherine, at present in the gallery of N. H. Ascanio Molin, together with the two preceding, and other rare Venetian pictures of the same epoch; and a S. Barbara, belonging to the Abbate Mauro Boni, so fraught with expression, grace, and power of colouring, as to lead me to conjecture he had flourished at a much later period, were it not for the inscribed date. His beginning to be known at Venice is some reason why he should be referred to this school, if the name of his native place, de Mutina, did not restrain us from so doing without some further doubt. The Ab. Boni, who has given us an account of these pictures in an article put forth by the Italian academy, was the first to discover them

employed their talents, during a period of many years subsequent to 1363, in the church of Santa Maria Maggiore, at Bergamo. But these, like the artist of Padua before mentioned, approach very nearly the composition of Giotto, and possibly might have imbibed such a taste at Milan.\*

The splendour of Venetian painting becomes more strikingly manifest in the fifteenth century, a period that was gradually preparing the way for the grand manner of the Giorgioni and the Titians. The new style took its rise in one of the islands called Murano, but it was destined to attain its perfection in Venice. I first recognised the work of one of the oldest of these artists, subscribing himself "Quiricius de Muriano," in the studio of Signor Sasso. It represents our Saviour in a sitting posture, at whose feet stands a veiled devotee; but there is no mark by which to ascertain its age. There is, likewise, of uncertain date, yet still very ancient, a Bernardino da Murano, of whose productions Zanetti saw nothing more than a rude altar-piece. An Andrea da Murano flourished about the period 1400, whose style, whatever it may retain of harsh and dry, neither superior in composition, nor in choice of features, to that of his predecessors, discovers him to have been tolerably skilful in design, even in regard to the extremities, and in placing his figures well on the canvas.

There remains in his native place, at San Pier Martire, an altar-piece painted by his hand, in which a St. Sebastian forms so conspicuous a figure for the beauty of its torso, that Zanetti suspects it must have been copied from some ancient statue. It is he who introduced the art into the house of the Vivarini, his compatriots, who, in a continued line of succession, preserved the school of Murano for nearly a century, and who produced as rich a harvest of their labours in Venice, as did the Campi afterwards in the city of Cremona, or the Procaccini in Milan. I shall treat of them with brevity, but with such new sources of information as will

\* Before their time, however, Bergamo could boast a school of painting, as witness what Count Tassi adduces in a parchment of the year 1296, naming a certain Guglielmo, *pittore*. It does not appear in what style he drew. One of his successors, who painted the tree of St. Bonaventura, abounding in sacred figures, shews himself an artist more rude, indeed, but more original than either of the brothers de Nova. Of his name we are, however, ignorant, as he only attached the date of 1347.

at once serve to correct and amplify what has already been written.

The first among the Vivarini mentioned by historians is Luigi, of whom a painting at Santi Giovanni e Paolo, has been cited by them, which represents our Redeemer bearing the cross upon his shoulders. The work has been a good deal re-touched, and there has been added to it another portion, which gives the name of the author, dated 1414. Not being an autograph, we are led to expect some kind of mistake attaching either to the name or the date; there having been another Luigi Vivarini, as we shall shew, towards the close of the century. The one in question, then, might probably be an ancestor to the latter, though it is difficult to persuade ourselves of it, as there remains no other superscription, or notice of any of that name so ancient.

Next to this artist, according to Ridolfo and Zanetti, are to be enumerated Giovanni and Antonio Vivarini, who flourished about the year 1440. The authority they adduce for this is an altar-piece in San Pantaleone, which bears the inscription of "Zuane e Antonio da Muran pense 1444." But this Giovanni,\* if I mistake not, is the same who signs his name on another picture in Venice, "Joannes de Alemania et Anto-

\* In the work entitled "Narrazione dell' Isola di Murano," by G. A. Moschini, the supposition I have above stated has been combated by its excellent author. A picture in the gallery of the N. H. Molin, at Venice, subscribed "Johannes Vivarinus," seems to have persuaded him of my mistake. In a work embracing an account of some thousand painters, I cannot pretend to boast of its being free from some human errors, and was about to express my gratitude to the above-mentioned author for having pointed one of them out. But I am now convinced that the picture is from the hand of another artist, and that the signature in question is a forgery, the author of which has confounded the character of what is called Gothic and Roman, in place of imitating the true character of those times, which he might very easily have done, inasmuch as he had before his eyes a small chart, with a most devout oration, *Deus meus charitas*, &c. in the most complete Gothic, or rather German character, that can be conceived. The impostor, therefore, must have been extremely ignorant of his art. The examination was made by the cavalier Gio. da Lazzara; Abate Mauro Boni, Bartolommeo Gamba, names sufficiently known to the public to justify our adoption of their opinion. The very able Brandolena has likewise pronounced the inscription false, and published thereon a little work, entitled "Doubts respecting the existence of such a painter as Giovanni Vivarino da Murano, newly confirmed; and a refutation of

nus de Mariano pinxit;" or as it is thus written in Padua, "Antonio de Muran e Zohan Alamanus pinxit." Giovanni, therefore, was a companion of Antonio, a German by birth, and traces of a 'foreign style' are clearly perceptible in his paintings. The reason of his omitting to insert his birth-place in the picture at San Pantaleone, arose, I suspect, from the fact of his name and acquaintance with Antonio being too well known to admit of doubt. After the year 1447 there is no more mention made of Giovanni, but only of Antonio; sometimes alone, sometimes together with some other of the Vivarini. Thus, his name is subscribed alone in San Antonio Abate di Pesaro, upon an altar-piece of the titular saint, surrounded by the figures of three young martyrs, with some smaller paintings attached, the production of a very animated colourist, and displaying forms inferior to none in the school of Murano. I have seen two other specimens, in which he is mentioned together with a second Vivarino. The least excellent of these is to be found in San Francesco Grande at Padua, consisting of a Madonna, with some saints, in various compartments, and at the foot of it is the following memorandum, "Anno 1451, Antonius et Bartholomeus fratres de Marano pinxerunt hoc opus." Similar to this, the two brothers had produced another the year preceding, in the Certosa of Bologna, where it is still in a high state of preservation, beyond any other specimen I have seen belonging to this family. There is much worthy of commendation in each figure of the whole piece; features dignified and devout, appropriate dresses, care in the disposition of the hair and beards, united to a colouring warm and brilliant.

According to what appears, Bartolommeo must have been held of less account than Antonio; until the discovery of painting in oil being introduced into Venice, he became one among the first to profit by it, and, towards the period in which the two Bellini appeared, was held in pretty high repute.

The first specimen of his painting in oil exists at S. Giovanni e Paolo, not far from the gate, and exhibits, among some recently asserted authority, to confirm them." And in this he displays much sound criticism, and many arguments, all tending to strengthen my own conjecture.

other saints, P. San Agostino, with an indication of the year 1473. From that period he continued to distinguish himself, producing a great number of pieces both in oil and in water colour, sometimes with more, and sometimes with less care, but always in the ancient taste for subdividing the altar-piece into several parts, in each of which he represented separate heads or entire figures. In these he often marked the name of Vivarino, with the year of their production, and occasionally he has added a finch or linnet by way of allusion to his family name. His last work, bearing the date of the year, is a Christ risen from the dead, at San Giovanni, in Bragora, where Boschini read the date of 1498, which is now no longer apparent; but it is a piece which, in every part, may be said to vie with that of the best Venetian artists who flourished during the same period.

Contemporary with him was a Luigi of the same name, one of whose productions was seen by Zanetti, in a collection of paintings, with the date of 1490,\* and as appeared to him, strongly approaching, in point of taste, to the best style of Bartolommeo. To Luigi, also, must undoubtedly be ascribed the altar-piece, which, in San Francesco di Trevigi, bears his name. There is another at the Battuti, in Belluno, representing the saints Piero, Girolamo, and some others, a work which cost that school 100 gold ducats, besides the expenses of the artist, who has attached to it his name. But superior to every other of his existing specimens, is that fine picture in the school of San Girolamo, at Venice, in which he represented a history of the titular saint, in emulation of Giovanni Bellino, whom he here equalled, and of Carpaccio, whom he surpassed. He has drawn the saint in the act of caressing a lion, while several monks are seen flying in terror at the sight. The composition is very fine; the passions are tolerably well portrayed, the colours as soft and delicate as in any other of the Vivarini; the architecture solid, and in the ancient taste, while the epoch is more modern than that

\* There is a half-figure in oil representing the Saviour now in the R. Pinacoteca at Milan, a work, which for high finish and care in the execution may challenge comparison with any production of the contemporary painters. It bears the following inscription:—"Alovisius Vivarinus de Muriano pinx. MCCCCLXXXVIII."

which could be ascribed to the supposed Luigi, the elder. Such is our exposition of the whole series of the school of Murano, up to the period of its greatest improvement, so as to bring it under one point of view. I shall now, therefore, resume the thread of my narrative, relating to the elder artists of the fourteenth century, who competed with the oldest of the school of Murano, until the era of painting in oil; and I shall afterwards proceed to treat apart of the more modern.

In the early part of the century, an artist of the name of Gentile da Fabriano had been employed in the public palace at Venice, highly distinguished in his time, but of whom I must not here repeat what has been said in the first volume of this work. He there depicted a naval battle-scene, a production greatly extolled in former times, which has long since perished. He produced, also, some disciples, as we find mention of a Jacopo Nerito, from Padua, who, in a painting at San Michele di Padova, according to Rossetti, subscribes himself one of his pupils. Nasocchio di Bassano, the elder, is to be ranked also, either as one of his scholars or his imitators, if, indeed, a small picture pointed out to me by the late Signor Verci was by his hand.

Among other Venetians, Jacopo Bellini, at once the father and the master of Gentile and Giovanni of the same name, of whom more hereafter, was certainly a pupil of Gentile da Fabriano. Jacopo, however, is better known by the celebrity of his sons than by his own works, at this time either destroyed or unknown. He had painted in the school of S. Giovanni Evangelista at Venice, and in the chapel of the Gatta Melata, at the Santo di Padova, about 1456; but these labours survive only in history, nor have I met with any other specimen besides a Madonna, discovered by Sig. Sasso, bearing the signature of its author. The style appears taken from that of Squarcione, to which he is supposed to have applied himself in his more advanced years.

There was also another Jacopo in very high repute,\* called

\* This artist ought not to be confounded with Jacometto da Venezia, a miniature painter, and artist of the same age, but who flourished somewhat later. He also was celebrated in his day, and is frequently recorded in the "Notizia Morelli" for his small pictures, adapted for private

Jacobello del Fiore, who has been falsely accused by Vasari, of having drawn his figures all resting on the tip of their toes, in the manner of the Greeks. His father, Francesco, was considered in the light of a Coryphæus of the art, and his tomb is still to be seen at Santi Giovanni e Paolo, with a figure of him in his toga, and a commendatory epitaph in Latin verse. No works of his, however, are to be seen in Venice,\* a dittico, or small altar, with his name, having been conveyed to London, bearing the date 1412. It was obtained by the Chevalier Strange, together with some other productions of the old Venetian artists. The son of Francesco rose to a still higher degree of celebrity. He began to make himself known as early as 1401, by producing an altar-piece at San Cassiano di Pesaro, in which city I discovered another, with the date of 1409, and both bear the signature of "Jacometto de Flor." A much nobler work is a Coronation of the Virgin, in the cathedral of Ceneda, extremely rich in figures, insomuch as to have deserved the name of the "Painting of Paradise," in a MS. of the lives of the bishops of that place, which is preserved in the episcopal residence, and declares the work to have been executed "ab eximio illius temporis picture Jacobello de Flore, 1432," at the expense of the bishop, Ant. Correr. There is a Madonna, indisputably by his hand, in possession of Sig. Girolamo Manfrini, painted in 1436, besides the "Giustizia," drawn between two archangels, in the "Magistrato del Proprio," bearing the date of 1421. I may venture to say that few artists of that time equalled him, both on account of his having few rivals who had so early ventured to attempt drawing figures as large as the life, and because of his power of conferring upon them a certain grace and dignity, and, where called for, a vigour and ease rarely to be met with in other paintings. The two lions which he represented as symbols of his Giustizia (Justice),

rooms, his portraits, and his miniatures. It was sometimes doubted whether a certain work was from the hand of John of Bruges, of Antonello da Messina, or of Jacometto da Venezia.—See "Notizia Morelli," p. 74.

\* The picture referred to by the P. Moschini, in his "Narrazione dell' Isola di Murano," is not to be admitted as genuine, the inscription upon it being forged by the same author who counterfeited that of Giovanni Vivarini, before alluded to in the note to page 82.

are truly grand, though the rest of the figures would have appeared to more advantage had they been less loaded with ornaments, and in particular the draperies glowing with gold lace, according to the custom of his age. He had a rival in Giacomo Morazone, known by an altar-piece seen in the island of St. Elena, of which I shall have to speak elsewhere.

Two pupils of Jacobello are recorded by Ridolfi, one of whom, Donato, is superior to his master in point of style, and the other, Carlo Crivelli, of whom the capital can boast only one or two pieces, and of whom little mention is made in Venetian history. It would appear that he long resided out of his native place, and in the Marca Trevigiana,\* from which circumstance we find him repeatedly named in the "*Storia Picena*," in the "*Guida di Ascoli*," and in the catalogue of Fabrianese paintings. At San Francesco di Matelica, I saw an altar-piece and grado by his hand, with his name in the following inscription—"Carolus Crivellus Venetus miles pinxit," as well as another with his name at the Osservanti, in Macerata, and a third which bears the year 1476, in possession of the Cardinal Zelada. He is an artist more remarkable for his force of colouring than for his correctness of design; and his principal merit consists in those little history-pieces, in which he has represented beautiful landscapes, and given to his figures grace, motion, and expression, with some traces of the colouring of the school of Perugia. Hence his productions have occasionally been taken for those of Pietro, as in the instance of that in Macerata; and if I mistake not, such an opinion was entertained even by the learned Father Civalli (p. 60). In Piceno, likewise, in Monsanmartino, or in Penna S. Giovanni, there remain altar-pieces by Vittorio Crivelli, a Venetian, most probably of the same family, and produced in the years 1489 and 90, from which period I lost sight of him, whether owing to his early decease, or his having set out in pursuit of better fortune into foreign parts.

Hitherto we have examined only the productions of the capital and of the annexed island. But in each of the other cities, now comprehended in the state, there flourished painters

\* Crivelli, in short, painted in the Marca more than elsewhere. His pictures abound there, and the R. Pinacoteca obtained thence a number of productions with the painter's name affixed to them.



during the same period, guided by maxims differing both from those of Venice and of Murano. The school of Bergamo had even then made distinguished progress under the direction of the two Nova, who died at the commencement of the century; and mention is made of a Commenduno, one of their pupils, besides some other contemporaries, whose works, however, cannot, with any degree of certainty, be pointed out. The same may be said of those in the adjacent city of Brescia, which could then, also, boast of possessing some excellent artists. Of these, there is nothing more than the name now remaining; yet Brandolin Testorino and Ottaviano Brandino are names placed in competition with that of Gentile di Fabriano, and, perhaps, they are preferred to him. The former was supposed to have been engaged along with Altichiero, in ornamenting the great hall in Padua, entitled *Sala de' Giganti*.\*

Subsequent to both of these appeared Vincenzio Foppa, of Brescia, founder of an ancient school at Milan, of which I shall treat more at length in the following book. Vasari makes mention of a Vincenzio da Brescia, or Vincenzio Verchio, who is the same Vincenzo Civerchio di Crema, commended by Ridolfo, and so much admired by the French in the capture of Crema, that they fixed upon one of his pictures, then ornamenting the public palace, to be presented to their king, and to this artist we shall also again allude.

About the commencement of the fifteenth century there flourished, in Verona, an artist of the name of Stefano,† declared, as it appears to me, by Vasari, sometimes a native of Verona, sometimes of Zevio, a territory adjacent to the former. The same author makes honourable mention of him in several places, exalting him above the best disciples of Angiolo Gaddi, to whose style, judging from what I have my-

\* See "Morelli Notizia," p. 157.

† I had supposed, in my first edition of this work, misled by the opposite names, that Sebeto was a different personage from this Stefano da Zevio. I was afterwards undeceived by the appearance of the work of the learned Brandolese, pronouncing them one and the same artist; and I willingly here retract what I had before advanced, expressing at the same time my acknowledgments for the emendation.

self observed at San Fermo and elsewhere, he added a certain dignity and beauty of form, while such was his excellence in frescos, as to be extolled by Donatello beyond any of the artists who were then known for similar compositions in those parts.\*

The Commendatore del Pozzo brings his labours down as far as the year 1463, an incredible assertion, as applied to a scholar of Gaddi. To this period might better be referred Vincenzo di Stefano, apparently one of his sons, of whom nothing survives but his name, and the tradition of having conferred the first lessons of the art upon Liberale.

Highly distinguished, on the other hand, both by the consent of the Veronese and of foreigners, is the name of Vittore Pisanello; although there exists great confusion of dates in his history. Vasari makes him a disciple of Castagno, who died about the year 1480, yet del Pozzo informs us that he has in his house a holy figure, with the annexed signature of Vittore, and dated 1406, most probably before the birth of Castagno. Again, we are told by Oretti that he was in possession of one of his medals, representing the Sultan Mahomet, struck in the year 1481, a supposition which, admitting the picture of Pozzo, we are unable to reconcile to facts, so that the medal was, perhaps, taken from some painting of Pisanello, coloured at a former time. To whatever master Vittore may have been indebted, certain it is that several of his too partial

\* "Drawn in the most perfect manner," are the words of Vasari, while he adds, that the whole of his works were imitated and copied by Pietro di Perugia, an experienced artist in fresco, and more especially in miniature, with which he ornamented the whole of the books in the library of Pope Pius, in the dome at Siena. He is not known, however, in Perugia, nor mentioned at Siena among those employed at the cathedral, as is noticed by Father della Valle, yet the present work abounds with examples of artists, unknown in their own cities, on account of having resided elsewhere; and the before-mentioned annotator of Vasari was unable to discover the name of Liberal da Verona, an undoubted illustrator of the books, in such registers. I think we ought not to refuse to give credit, therefore, to Vasari, as Father Guglielmo insists, but to admit a new Pietro di Perugia, anterior to Vanucci, who might design the frescos of Stefano in Verona and Mantua, so extolled in the early part of 1400, and who copied them in those very beautiful and graceful miniatures at Siena, an art which he probably acquired at Verona, where it was then in such high repute.

admirers have placed him above Masaccio, in regard to the services rendered by him towards the progress of the art, though impartial judges will not refuse to give him a station near him. The whole of his labours, both in Venice and in Rome, have now perished. At Verona, also, little remains; even that noble piece of San Eustachio, so highly extolled by Vasari himself, having been destroyed; and his "Nunziata," at San Fermo, being greatly defaced by time, in which, however, is still visible a country-house, thrown into such admirable perspective, as to delight the beholder. There remain several little altar-pieces, containing histories of San Bernardino, finished in the style of the miniaturists, in the sacristy of San Francesco; but they are crude in their colouring, and the figures more than usually long and dry. The "Guide" of the city announces them as the productions of Pisanello; but there is no authority for this, and upon the strength of a date of 1473, which is seen upon one of them, I do not scruple to pronounce them by another hand. He is commended by Facio (p. 47) for his almost poetical style of expression; and there is a specimen of an effort at caricature, with which Vittore embellished his historic painting of Frederick Barbarossa, in the ducal palace at Venice. He is, moreover, praised by the same author for his skill in drawing horses and other animals, in which he surpassed every other artist. His name is not unknown to the antiquaries; many medals struck by him, of different princes, being found in museums, which acquired for him, in an equal degree with his pictures, the esteem and applauses of Guarino, of Vespasiano Strozza, of Biondo, and of several other distinguished scholars.

In the adjacent city of Vicenza resided a Jacopo Tintoretto, strongly resembling Vittore in his style of colouring, however inferior to him in the perfection of his design, as far as we are enabled to judge from a picture of the Saviour, with a crown of thorns, exhibited at Santa Corona, a piece which reflects credit upon that school. It is yet more highly honoured by an "Epiphany," painted in San Bartolommeo, by Marcello Figolino, an artist commemorated by Ridolfi, under the name of Giovanni Batista, and who flourished, according to his account, at the period of the two Montagna. He must, however, at that time, have been far advanced in years, if it

be true that the era of his birth preceded that of Gian Bellini.\* His manner is undoubtedly original; so much so, that I find nothing resembling it,† either in Venice or elsewhere; it embraces great diversity of countenance, and of costume, skilful gradation of light and shade, with landscape and perspective, and is remarkable for ornament, and the finish and smoothness of every part. It was fully entitled to render its author the father of a new epoch in the history of the art; if, indeed, we are to believe him, which does not sufficiently appear to be as ancient as has been affirmed.

Up to this period I have described the merits of the artists of the city and of the state, who appeared in the early part of the century, but I have not yet recorded its greatest master, I mean Squarcione, of Padua, who, from his ability in bringing up pupils, was pronounced by his followers the first master of painters, and continued to educate them until they amounted to 137. Ambitious of seeing more of the world, he not only traversed the whole of Italy, but, passing into Greece, he took designs of the best specimens, both in painting and sculpture, of every thing he met with, besides purchasing several. On returning to his native place, he began to form a studio, which proved the richest of any known at that period, not merely in designs, but in statues, torsos, bassi-relievi, and funeral urns. Thus devoting himself to the instruction of students, with such copies, aided by his precepts, rather than by his own example, he continued to live in comparative affluence, and divided many of the commissions which he received among his different pupils. In the church of the Misericordia is preserved a book of anthems, illustrated with very beautiful miniatures, commonly ascribed to Mantegna, the ornament of that school; but so great is the variety of the different styles, that the most competent judges conclude it to be one of the works committed to Squarcione, and by him distributed among his disciples. Of these we are not yet

\* See on this head, the "*Descrizione delle Bellezze di Vicenza*," P. 1, p. 7.

† This painter, so truly graceful and pleasing, is foreign to the Venetian school. His composition approaches Raffaello's manner when he emerged from Perugino's school, and he is in every respect deserving of honourable mention.

prepared to treat, the chief part of whom are known to have flourished subsequent to the introduction of painting in oils, while little can be said of the productions of Squarcione himself, though much in respect to his labours as a master. And, indeed, he may be considered the stock, as it were, whose branches we trace, through Mantegna, in the grand school of Lombardy; through Marco Zoppo in the Bolognese; while it extended some degree of influence over that of Venice itself. For Jacopo Bellini, having come to exercise his talents in Padua, it would appear that he took Squarcione for his model, as before stated.

There is nothing remaining from the hand of Squarcione, in Padua, that can be relied upon with certainty, except an altar-piece, formerly to be seen at the Carmelitani, but now in possession of the accomplished Conte Cav. de' Lazara. It is drawn in different compartments; the chief place is occupied by the figure of San Girolamo. Around him appear other saints; but the work is in parts re-touched, though there is sufficient of what is original to establish the character of the painter. Rich in colouring, in expression, and above all in perspective, it may be declared one of the best specimens of the art produced in those parts. The painting of the altar-piece, here alluded to, was assigned him by the noble family of the Lazara, of which the contract is still preserved by them, dated 1449, the salary being paid in 1452, the period at which it was completed. The artist subscribes himself "Francesco Squarcione," whence we are enabled to correct the mistake of Vasari, who, invariably unfortunate in his nomenclature of the Venetians, announces his name as Jacopo, an error repeated also in the dictionaries of artists. Besides this specimen, there still exist, in a cloister of San Francesco Grande, some histories of that saint in "terra verde," which are to be referred to the early part of his life, there being good authority for believing them to be by the same hand, though with the assistance of his school, as the more and less perfect parts render sufficiently apparent. Near them were placed some other pieces of Squarcione, also in "terra verde," which were defaced in the time of Algarotti, who regrets their loss in one of his elegant and pleasing letters. Their style is altogether analogous to that of his school;

animated figures, neat in the folds, foreshortenings not usual in works of that age, and attempts, though yet immature, at approaching towards the style of the ancient Greeks.

Proceeding from Padua, in the direction of Germany, we meet with some anonymous paintings, in the districts of Trevigi and Friuli, which ought, apparently, to be referred to this epoch, so far removed are they in style from the nobler method we shall shortly have to describe. The name of Antonio is well known in Treviso, an artist who produced a *S. Cristoforo*, of gigantic stature, tolerably well executed, in San Niccolo, and that of Liberale da Campo, author of a *Christ in the Manger*, which is placed in the cathedral. Superior to both of these must have been Giorgio da Trevigi, if we are to believe Rossetti, where he mentions his introduction into Padua, in 1437, in order to paint the celebrated tower of the Horologe. There exist other pictures of the 14th century, more or less perfect, interspersed throughout the Marca Trevigiana, and more particularly in Serravalle. Other places in Italy, indeed, bear the same name, derived from the inclosed form of the mountains ; this, however, is the largest of the whole, being a rich and ornate city, where Titian was in the habit of spending some months in the year at the house of his son-in-law, by way of amusement, and has left there several memorials of his art. But the whole of the church of the Battuti appears ornamented in a more antique taste, executed in such a manner, that I was assured, by a person who witnessed it, that it most of all resembled a sacred museum of art. The whole must have been the work of the same artists that we have just been recording in other cities, inasmuch as the names of no natives are known beyond the single one of Valentina. He, indeed, verged upon the improved age ; but in Ceneda, that boasts various altar-pieces of his hand, as well as in Serravalle itself, where he painted another, with some saints of the Holy Family, he still appears a disciple of the ancients, and a copyist of Squarcione, of Padua. We shall soon discover more celebrated artists rising up in this province, after the introduction into the Trevigiana, of the method of the Bellini.

The artists of Friuli availed themselves of it less early, not having sufficiently imbibed the principles of modern taste,

even as late as the year 1500, either, in the opinion of Rinaldis, from the secluded situation of the place, or from the disturbed and revolutionary character of the times. Hence it is that the provincial painters of that period are to be referred wholly to this, not to the subsequent era of the art. To such belongs Andrea Bellunello, of San Vito, whose master-piece is a Crucifixion, among various saints, with the date of 1475, exhibited in the great council-chamber at Udine. It has some merit in regard to the size, and the distribution of its figures, but displays neither beauty of forms nor colour, and we might almost pronounce it an ancient piece of tapestry, when placed by the side of a beautiful picture. Nevertheless, in his own district, he was considered the Zeuxis and Apelles of his age.\* Contemporary with him, was Domenico di Tolmezzo, who painted an altar-piece in various compartments for the cathedral of Udine; a Madonna, in the taste of those times, with some saints, figures which all partake of the ancient Venetian style, even to the colouring, insomuch that one might believe him to have been a disciple of that school. He has attached his name and the year 1479, and it would appear that there belonged to the same piece, exhibiting a figure of the blessed Bertrando, patriarch of Aquileja, two oblong tablets, one of which represents his offering of alms, the other the circumstances of the death he suffered. The whole of these paintings, which I have noticed, are tolerably executed, in particular the two histories, and are preserved in two chambers of the Canonica. Not far from the same place is seen a figure of the saint, in fresco, painted by Francesco de Alessiis, in 1494, and placed over the door of a house, formerly the college of S. Girolamo.

While the schools of the state thus continued to advance, a knowledge of design became more general in Venice; and in the latter part of the century, its artists, for the most part, had acquired a taste similar to what I have already described as influencing those of other places—a taste rather removed from the antique coarseness, than adorned with the elegance

\* In the cathedral of Pordenone, under one of his altar-pieces, we read—

“Andreas Zeuxis nostræque ætatis Apelles  
Hoc Bellunellus nobile pinxit opus.”—*Allan.*

of the moderns. Although the use of canvas had been already adopted in Venice, like that of boards elsewhere, a circumstance for which Vasari accounts in treating of the Bellini, there was no composition besides water-colours or distemper, excellent, indeed, for the preservation of tints, as we perceive from unfaded specimens in the present day, but unfriendly to the production of union, smoothness, and softness. At length appeared the secret of colouring in oils from Flanders, a discovery conferring a happier era upon the Italian schools, and in particular upon that of Venice, which availed itself of it above every other, and apparently the very first of all. In the Florentine school I have described the origin of this invention, ascribing it, along with Vasari, to Giovanni Van Eyck, and both there and in the Neapolitan I have also shewn that the first who communicated it to Italy was Antonello da Messina, having been instructed in it by Giovanni himself in Flanders. The historical account of this Messinese, as I have repeatedly before observed, has never been sufficiently elucidated. Vasari and Ridolfi state such facts respecting him as are not easily reconcilable to the period of life in general assigned to him, reaching only to forty-nine years; and I have proved, in collecting memorials to which they had no access, alluded to in the Neapolitan school, that there were two distinct visits made by Antonello to Venice. The first, it appears to me, must have taken place soon after his return into Italy, at which time he concealed the discovery from every one, except it were Domenico Veneziano, who is known to have availed himself of it for many years, both in Venice and elsewhere. During that period Antonello visited other places, and more especially Milan, whence he returned to Venice for the second time, and, as it is said, "received a public salary," and then he divulged the method of painting in oils to the Venetian professors, a circumstance which, according to the superscriptions attached to his pictures, appears to have taken place about the year 1474. Other signatures are to be met with as late as 1490, inasmuch that he must have run a longer career than that which has above been assigned him. And we are here arrived at an era at once the happiest and most controverted of any. But of the Venetians we shall treat presently, after alluding to the works



of this foreign artist apart. Two altar-pieces by his hand are recorded, which were painted for the two churches of the Dominante, besides several Madonnas, and other holy pieces intended for private houses, together with some few productions in fresco. There is no doubt but that he also produced many others, both at the instance of natives and of foreigners, relieving himself from the multiplicity of his commissions by the aid of Pino di Messina, the same who is commended in the memoirs of Hackert as the pupil and companion of Antonello's labours at Venice. It is not mentioned whether he produced any specimens of his art in Sicily, nor am I certain whether he returned thither. In many Venetian collections, however, they are still preserved, and display a very correct taste, united to a most delicate command of the pencil; and among others is a portrait in the possession of the family Martinengo, bearing the inscription "*Antonellus Messaneus me fecit, 1474.*"

In the council-hall of the Ten, is also to be seen one of his pictures of a Pietà, half-length, subscribed, "*Antonius Messinensis.*" The features of the countenances, though animated, are not at all select, nor have much of the Italian expression; and his colours in this and other of his productions that I have seen, are less vivid than in some Venetian artists of that age, who carried the perfection of colouring to its highest pitch.

There is good authority for believing that, together with Antonello, or very near the same period, there flourished in Venice one of the best Flemish disciples of Giovanni Van Eyck, called by Vasari, Ruggieri da Bruggia. There appears, in the Palazzo Nani, adorned by its present owner in the hereditary taste of his noble family, with the most splendid monuments of antiquity, a San Girolamo between two holy virgins, a picture, as is shewn from the following inscription, by his hand,—"*Sumus Rugerii manus.*" It is drawn with more merit in point of colouring than of design, upon Venetian pine-wood, not upon Flemish oak, and for this reason it is considered by Zanetti as the production of a native artist. But if the Venetians had really possessed a painter of so much merit towards the year 1500, how is it possible that he should be distinguished only by this solitary

specimen of his powers. Even the very imposing formula he made use of in subscribing his name, contrary to the usual practice of those times, without mention either of family or of place, is it not altogether like that of an artist who feels and displays his own celebrity? \* To me, it does not appear at all improbable that Ruggieri, on arriving in Italy, † sought to employ his talents upon some subject, in the same way as Ausse, ‡ his disciple, Ugo d'Anversa, and other Flemish painters of that period, whose names are commemorated along with his by Vasari, in the twenty-first chapter of his introduction.

Reverting to Antonello, we are told by Borghini and Ridolfi, that Gian Bellini, having assumed the dress and character of a Venetian gentleman, for the pretended purpose of having his portrait taken, penetrated by this disguise into the studio of the Messinese; and watching him while he painted, discovered the whole secret of the new method, which he speedily applied. But Zanetti conjectures that Antonello was not very jealous of his secret, by which means it was quickly diffused among the different professors of the art. And this is clearly shewn by a picture of Vivarini, coloured in oil, as early as 1473, no less than by others from different hands in the years following. Argenville even goes farther; for he asserts that such was the generosity with which Antonello taught in Venice, that he drew a crowd of

\* Ruggieri indeed had acquired a great reputation in Italy as early as 1449, when Ciriaco Anconitano, being in Ferrara, saw a picture of Christ taken from the Cross, belonging to the duke. He thus writes respecting the artist: "Rugerus Brugiensis pictorum decus ΑΓΑΘΗ ΤΥΧΗ.—Rugierius in Brussella post præclarum illum Brugiensem picturæ decus Joannem, insignis N. T. Pictor habetur," &c.—See Colucci A. P. vol. xxiii. p. 143. He is also commended in high terms by Bartolommeo Facio, in his little work "De Viris illustribus." See Morelli, Notizia, p. 239.

† He arrived there, and was at Rome in the anno Santo. See Facius, lib. cit. p. 45.

‡ This is one of the usual mistakes found in Vasari. Baldinucci (tom. iv. p. 17) calls him Ans or Hans. This is his Flemish appellation, which, in our tongue, signifies Giovanni; and in the "Notizia Morelli" he is termed Giances da Brugia; somewhat nearer our own tongue. With Sansovino he is Gio. di Bruggia, John of Bruges. See Morelli, p. 117; and by him he is distinguished from Gio. Van Eyck.

papils, who assisted in spreading a knowledge of the discovery through all parts. And among these we find several foreigners, such as Theodore Harlem, Quintinus Messis, along with several others mentioned in the preface to the third volume, p. iii. This we are likewise inclined to admit during the period of his public instructions in the city.

All that now remains, before we reach the times of Titian and Giorgione, is comprised in that last stage of the art which, in every school, has opened a path to the golden period which ensued. The masters who were to distinguish the stage alluded to, in Venice, as in almost all other parts, are found to retain traces of the ancient stiffness of manner, and sometimes exhibit, like the naturalists, imperfect forms copied from the life; as, for instance, in those extravagantly long and spare figures which we noticed in Pisanello. In Venice, such forms were in high repute with Mansueti, Sebastiani, and other of their contemporaries, nor were they disliked by the Bellini themselves. And, indeed, where they selected good proportions, they are apt to arrest the attention by that simplicity, purity, care, and, as it were, timidity of design, which attempts to avoid every approach to exaggeration. Such artists, we might suppose to have been educated by the more ancient Greek sculptors, in whose works the exhibition of truth attracts the spectator, like that of grandeur in others. Their heads, more particularly, are correct and fine; consisting of portraits taken from the life, both among the populace, and among persons of superior birth, whether distinguished for learning, or for their military exploits. And to this practice, familiar also to artists of the 13th century, we are indebted for many likenesses which were copied at the instance of Giovio, for his museum. Thence they were again multiplied both by painting and engraving, in different parts of the world. Often also the artist of those times inserted his own portrait in his composition; a circumstance so favourable to Vasari's history; but this species of ostentation was gradually abandoned, as real cultivation in Italy advanced. But then, as in the heroic and still more uncivilized times, such species of boasting was not esteemed offensive: and surely, if the literati of the 14th century were in the habit of extolling themselves in their own works; if

the typographers were so fond of exalting themselves and their editions by superb titles, and more vaunting epigrams, even to a ridiculous degree; the more modest ambition of sometimes handing down their own features to posterity may be excused in our painters.

The colours of these artists are likewise simple and natural, though not always in union, more especially with the ground, nor sufficiently broken by the chiaroscuro. But, above all, they are most remarkable for the extreme simplicity of the composition of their pieces. It was very seldom they inserted histories, it being sufficient for the ambition of those times to give a representation of our Lady upon a throne, surrounded with a number of saints, such as the devotion of each was supposed to require. Nor were those drawn in the manner they had before been, all erect at equal distances, and in the least studied motions; but their authors attempted to give them some degree of contrast, so that while one was drawn gazing upon the Virgin, another appeared reading a book; if this were in a kneeling attitude, that is seen standing erect. The national genius, always lively and joyous, even then sought to develope itself in more brilliant colours than those of any other school. And, perhaps, in order that the figures, of such glowing tints, might stand in bolder relief, they kept the colour of the airs most generally pale and languid. They aimed, indeed, as much as lay in their power, at enlivening their compositions with the most pleasing images; freely introducing into their sacred pieces, sportive cherubs, drawn as if vieing with each other in airy grace and agility; some in the act of singing, some of playing; and not unfrequently bearing little baskets of fruit and flowers so exquisitely drawn as to appear moist with recent dew. In the drapery of their figures they were simple and natural; the most exempt perhaps from that trite and exact folding, as well as from that manner of bandaging the bodies so common in Mantegna, and which infected some other schools.

Nor did they lay small stress upon certain accessories of their art, such as the thrones, which they composed in the richest and most ostentatious manner; and the landscapes, which they drew with an astonishing degree of truth from

nature, besides the architecture frequently constructed in the forms of porticos or tribunes. It may sometimes be observed, also, that, adapting themselves to the workmanship and to the design of the altar, they feigned a continuation of it within the painting, so that by the resemblance of colour and of taste, the eye is deceived, the illusion produced rendering it doubtful where the exterior ornament\* terminates, and where the picture begins. We ought not, therefore, easily to give credit to certain writers who have undervalued the merits of such masters, pronouncing their labours mechanical, as those of mere practical artificers, inasmuch as Serlio is known to have supplied several of them with architectural designs.† We ought rather to subscribe to the opinion of Daniel Barbaro, whose extensive learning did not prevent him, in his work entitled "*Pratica di Prospettiva*," from expressing his admiration of them, even from the commencement, as follows: "In this art, they left many fine remnants of excellent works, in which we behold not only landscapes, mountains, woods, and edifices, all admirably designed; but even the human form, and other animals, with lines drawn to the eye, as if to a centre placed in the most exact perspective. But in what manner, and by what rules they proceeded, no author of whom I am aware has left any account to instruct us."

\* In a similar taste was the perspective introduced by Giovanni Bellino in his celebrated altar-piece at San Zaccaria, in Venice. Another was placed in the great altar of the dome at Capo d'Istria, by Carpaccio the elder, still more striking. In the back-ground of the picture, the Virgin appears seated on a magnificent throne, with the divine infant, in an upright posture, upon her knees, surrounded by six of the most venerable patrons of the place, disposed around her, in three ranks, displaying a fine diversity of drapery as well as of action. To these are added some cherubs, engaged in playing upon musical instruments, and apparently beholding the spectator with an air of puerile simplicity, as if inviting him to caress them. A long and lofty colonnade, in excellent perspective, leads the way to the throne, at one time united to a fine stone colonnade, which extended from the altar-piece through the chapel, producing a fine illusion, amounting to a sort of enchantment of perspective. It was removed along with the stone columns, in order to enlarge the tribune. The oldest citizens, who witnessed this beautiful spectacle, speak of it to strangers with delight, and I am glad to put it on record, before the recollection of it be entirely obliterated.

† Notizia, p. 63.

As this progress of style was more greatly promoted by Gian Bellini than by any other master, with him I shall commence my account, afterwards proceeding to treat of his contemporaries, and such of his scholars as more or less resembled him. Nor, I flatter myself, will it be displeasing to the reader, to find mention of the imitation of Giorgione and of Titian, as it were anticipated; inasmuch as it happens with the professors of the art of painting, as occasionally with those writers who have flourished on the confines of two ages; that their style to a certain degree seems to partake of the colour of both. Thus, Giovanni Bellini himself will afford us, in his numerous productions, which commence before 1464, and continue down to the year 1516, a sort of regular gradation of his progress, that may be considered, at the same time, the progress of his school. Even in his earliest pictures, we trace the ambition of the artist to ennoble and to enlarge the national manner. The noble house of their Excellencies Corer, which at the time of the Queen of Cyprus, gave frequent commissions to his hand, possesses several specimens of his first style, proceeding gradually to others, appearing always to grow more beautiful. Among these last, is a San Francesco drawn amidst a thick wood; a piece that might well excite the envy of the best landscape masters themselves. Having reached the period of 1488, in which he produced an altar-piece still preserved in the sacristy of the Conventuali, we find he extorts the praises of Vasari, no less as a good mannerist than a fine designer. With still greater success he executed other works from the examples afforded by Giorgione. It was then he conceived his subjects more boldly, gave rotundity to his forms, and warmth to his colours; he passed more naturally from contrasted tints, his naked figures became more select, his drapery more imposing; and if he had succeeded in acquiring a more perfect degree of softness and delicacy in his contours, he might have been held up as one of the most finished examples of the modern style. Neither Pietro Perugino, Ghirlandajo, nor Mantegna attained to it in an equal degree. The lover of art will find various specimens of him, both in Venice and elsewhere. His altar-piece, painted for San Zaccaria, in 1505, is well worthy his attention, as well as

that of S. Giobbe, of the date of 1510. To these we may add a Bacchanal, in the villa Aldobrandini, at Rome, dated 1514, which, on account of the artist's advanced age, was left imperfect. I have seen other pictures by his hand, without date, but of striking merit; more especially a Virgin in the cathedral of Bergamo; a Baptism of our Lord at Santa Corona, of Vicenza, a Holy Child slumbering on the lap of the Virgin, between two angels, a production that lies treasured up in a chest at the Capuchins, in Venice, and which truly fascinates the eye of the beholder. It displays a striking union of that beauty, grace, and expression, of which, in this school, he may be said to have set the example. It would appear that he continued to employ his talents to an extreme old age, there remaining, in the select gallery of Santa Giustina, at Padua, one of his Madonnas, painted in 1516.\* Such figures, together with those of the Dead Christ, are the most frequent paintings of his hand that we meet with. Should any one, not content with the commendations I have bestowed, feel inclined to prefer a Bellini to a Raffaello, because he was his superior in architectural design, let him consult the opinion of Boschini, p. 28 of his "*Carta da Navigare*," but let him recollect that the same writer possesses nothing of the poet beyond the measure of the verse, and the exaggeration of his praises.

The name of Giovanni ought not to go down unaccompanied by that of his brother Gentile, who preceded him, alike in the period of his birth and of his death. Though living apart, in regard to family, they were of congenial mind and disposition, esteeming one another as friends and brethren, mutually encouraging and respecting each other, as superior in merit. But in Giovanni this was modesty, in Gentile only truth. For the latter had a more confined genius; but by diligence, that sometimes compensates the neglect of nature,

\* Albert Durer, arriving the same year at Venice, bestowed on Giovanni one of the most favourable testimonies to his talents that now remains. After rebuking the envy of the other painters, who spoke of him with contempt, he says of him:—"Every one assures me that he is *Gran Galantuomo*, for which reason I wish him well. He is already very old, but, notwithstanding, the best painter we have."—V. Morel. Not. p. 224.

he was enabled to attain an honourable station among his contemporaries. He was employed by the republic upon an equal footing with his brother, to adorn the hall of the great council ; and when the Grand Turk sent to Venice in search of an eminent portrait painter, he was commissioned by the senate to go to Constantinople, where in the exercise of his profession he added glory to the Venetian name. Besides his works in painting, he there struck a fine medallion for Mahomet II., bearing the head of the emperor, with three crowns on the reverse ; a rare work, of which, however, I learn there is a specimen in possession of his Excellency Theodore Corer. However inferior we are to consider him to his brother, and tenacious of that ancient harshness in many of his works, there are still several of a more beautiful description, such as his histories of the Holy Cross at San Giovanni, and the Preaching of S. Mark, at the college of that saint ;\* a piece which, placed near that of a Paris Bordone, does no discredit to its author. He shews himself a faithful copyist, inasmuch as every thing he remarked in a concourse of people is faithfully portrayed. The features of the audience, and the peculiar conformations of the body, are as diversified as we see them in nature, including even instances of deformity, into which through her own general laws, nature is known to fall ; and we are thus presented with caricatures, with bald, and lean, and palsy, and, what is more remarkable, the auditors of S. Mark are drawn without regard to times, in the costume of Venetians or of Turks. Yet from its exact imitation of the truth, its arrangement, and its animated style, the work does not fail to please and strike the beholder. I shall even go further ; for there are pictures on a smaller scale, by the same hand, executed with so much taste, that they may be esteemed not unworthy of the name of his brother. Such is a Presentation of the infant Jesus at the Temple, in half-length, which adorns the Palazzo Barbarigo, at San Polo, a duplicate of which was painted for that of the Grimani, with still more delicacy and care. Opposite to this of Gentile is a fine picture of Gian Bellini, which, however superior in the

\* This much-admired picture is in the R. Pinacoteca of Milan, and among the early productions ranks as one of the most beautiful and valuable.



softness of its tints, is considered scarcely equal in point of beauty and other qualities of the art.

The two Bellini and the last of the Vivarini had a competitor in Vittore Carpaccio, either a Venetian or a native of Capo d'Istria,\* and along with these he was selected to ornament the ducal palace. It was destroyed by fire in 1576, when that noble collection of ancient historic pieces perished, though subsequently restored by the most celebrated artists of later times. Yet there still remains a specimen of Vittore's style in the oratory of Santa Ursula, sufficient to entitle him to rank among the best artists of the age. It consists of eight histories drawn from the acts of that saint, and of her eleven thousand companions, which were all about that time very generally admitted to be true. The production is not wanting in power of conception, developing numerous and novel combinations, nor in the order of their distribution, in richness of ideas, both in varying the features and costume; nor in architectural skill and landscape, serving to adorn them. Still more remarkable is its expression of nature and simplicity; an expression which so frequently invited Zanetti himself to a renewed contemplation of it. He there remarked the various passions of the people, who appeared to understand every thing passing; and, in their earnest attention, expressed sentiments in unison with the representation; whence he concludes his description by saying that Carpaccio felt the truth in his very heart.

\* The country is impressed with this persuasion in spite of his own signatures, attached even to the pictures in Istria. In that, cited at page 100, it is written "Victor Charpatius Venetus pinxit, 1516;" in another, at San Francesco di Pirano, "Victoris Charpatii Veneti opus, 1519." Benedetto Carpaccio, probably a son or nephew of the preceding, was also a Venetian, of whom there remains a picture of the Coronation of the Virgin, at Capo d'Istria, in the Rotunda, subscribed, "Benetto Carpathio Veneto pingeva, 1537." At the Osservanti is the picture of the Nome di Gesù, with the same words, but dated 1541. He is not mentioned in Venetian history, though highly deserving a place in it; for whatever traces he retains of the ancient stiffness of manner, in the extremity of his figures, yet he yields not to many in softness of tints; in the taste of his colours; expression of features, and the effect of his chiaroscuro. I am led to think, that from residing out of the capital, this artist was supposed to be a native of Istria, but he was indisputably of a Venetian family, most probably tracing its origin from Murano.

He produced still nobler specimens of his genius in the college of San Girolamo, which rivalled those of Giovanni Bellini, without, in this instance, yielding to them. His character, which might frequently be confounded with that of Gentile, shines most conspicuous, perhaps, in his altar-pieces, where he is original in almost every composition. The most celebrated in Venice is one of the Purification at San Giobbe, in which, however, the S. Vecchio Simeone is represented in a pontifical dress, between two servants arrayed like cardinals. If we except this error in point of costume, and add a little more warmth of colours to the flesh, more delicacy of contour, the piece would not discredit the first artist of any times. Owing to the fault of his early education, however, these qualities he never attained. This, also, happened to Lazzaro Sebastiani, his disciple and follower; to Giovanni Mansueti, to Marco, and to Pietro Veglia, as well as to Francesco Rizzo, of San Croce, a territory in the district of Bergamo;\* artists who, however nearly touching upon the golden period, did not succeed in freeing themselves from the influence of the old and uniform taste, and for this reason are often confounded with each other. I do not here treat of the paintings left by them at Venice, as they have so frequently been described elsewhere. It will be enough to inform the reader that in these, also, we discover several noble traces of the style of Gentile and Carpaccio, more especially in the architecture, and that their colouring, which in this school is considered

\* We find traces of his paintings from the year 1507. See Tassi, in his "Lives of the Painters, &c." p. 56, where he corrects a mistake of Zanetti, who, instead of one painter, had divided him into two. One of his pictures, in the parish church of Endine, will remove every doubt. There he signed himself, "Franciscus Rizus Bergomensis habitator Venetiis, 1529." In another piece, in the parochial church of Serina, he wrote "Francesco Rizo da Santa Croxe depense, 1518." His last work of which I find any account is also in the parochial church of Chirignano, in the Mestrina, dated 1541. Father Federici, who describes it, makes Francesco the son of Girolamo da S. Croce, or S. Croce, whose name we find subscribed in both ways, but not ever Rizo. I cannot agree with him, first, because Ridolfi says only (p. 62) that they were of the same family; second, because the pictures of Girolamo, according to Tassi, commence later, and are traced also later than those of Francesco, that is in 1549; and thirdly, because the style of Girolamo is incomparably more modernized, as we shall presently shew.

cold and languid, would be termed, in several of the others, both soft and animated enough for that period. The one who, if I mistake not, approaches nearer to the modern, and in some degree towards the style of Giorgione, is Benedetto Diana, as well in his altar-piece of Santa Lucia, at the SS. Apostoli, as in the *Limosina de' Confratelli di San Giovanni*, painted at their college in competition with the Bellini.

We next come to Marco Basaiti, sprung from a Greek family in the Friuli, and a rival also of Giovanni; but more successful than Carpaccio. The church of San Giobbe, here mentioned for the third time, possesses his picture of Christ praying in the Garden, painted in 1510. It is now a little defaced, but has been highly extolled by Ridolfi and others, who beheld it in a more perfect condition. Above all his productions, however, the *Vocation of San Pietro to the Apostleship*, in the church of the Certosa, is the most celebrated; a piece of which there is seen a duplicate in the imperial gallery at Vienna. It is certainly one of the most beautiful pictures of that age; and most generally there is no kind of merit in Gian Bellini, in which Basaiti does not either equal, or very closely approach him. Indeed he appears to exhibit even a freer genius, a more happy composition, and a more skilful art in uniting the grounds of his pictures with the figures.\* These are beautiful, and for the most part incline to the free style; their look is full of fire; the tints of the fleshy parts of a rosy glow; the middle tints inclining sometimes to paleness, but not without grace. Though not a native, he resided a long period at Venice, which contains a good number of his works, a few of which are in the ancient taste, but the most part bordering upon the modern. His native place of Friuli possesses no other specimen besides a Christ taken from the Cross, in the monastery of Sesto, consisting of large figures, with a fine group in the back-ground of the picture, and with a landscape full of nature. In several parts it is defaced by age; but a true connoisseur will still, perhaps, prefer it to the others, for being free from the retouches of modern art.

\* To this praise might be added, a certain strength of chiaroscuro, which gives striking relief to his figures, and approaches the composition of Da Vinci.

Among the pupils of Gian Bellini, who were very numerous, are some who ought to be referred to another epoch, like Giorgione, and to different schools, like Rondinello of Ravenna; several, however, take their place here, who, in the opinion of their national contemporaries, did not fully attain to the possession of the new style. The family of the heads of the school produced also a Bellin Bellini, who being educated in that academy, very happily imitated its manner. He painted Madonnas for private individuals, which, their author being little known, are for the most part attributed to Gentile, or to Giovanni. The artist who is mentioned by Vasari as the pupil of Giovanni, named Girolamo Mocetto, was one of the earliest and least polished among his disciples. He did not reach the sixteenth century; and left behind him some engravings upon copper, now become extremely rare; besides small pictures, one of which, subscribed with the author's name, in 1484, is in the possession of the before-mentioned house of Corer. The Veronese, who are in possession of his portrait, amongst those of the painters of their town, in the Scuola del Nudo, can also boast one of his altar-pieces, bearing the name and date of 1493, in their church of S. Nazario e Celso. Such information I obtained from Signor Saverio dalla Rosa, a Veronese painter of merit. Another less distinguished, and somewhat stiff scholar or imitator of Bellini, has affixed his name in several places, at the foot of sacred figures, as follows: "Marcus Martialis Venetus;" and in a Purification, existing in the Conservatory of the Penitents, we meet with the year 1488. And from a Supper of Emaus, belonging to the family of the Contarini, with the painter's name, we learn that in the year 1506 he was still alive.

An artist of a better taste appeared in Vincenzio Catena, a wealthy citizen, who obtained a good deal of celebrity by his portraits and pictures for private rooms. His master-piece consists of a Holy Family, in the style of Giorgione, ornamenting the noble Pesaro gallery; and if he had produced nothing more than this, he would no longer be included in the present epoch; but his other pieces, exhibiting more traces of the old style, which remain at San Maurizio, at San Simeone Grande, at the Carità, and elsewhere, authorize our

enumeration of them here. They are beautiful ; but not sufficiently in the modern taste. His reputation, however, while living, was so great, that in a letter written by Marc Antonio Michiel from Rome, to Antonio di Marsilio in Venice, dated 11th of April, 1520, when Raffaello was just deceased and Bonarruoti infirm, it is recommended to Catena to be upon his guard, "since danger seems to be impending over all very excellent painters."\* One Giannetto Cordegli-  
 aghi enjoyed also a high reputation, if he be rightly named by Vasari, who commends him for his soft and delicate manner, superior to many of his contemporaries ; adding, that he had produced an infinite number of pictures for private persons. In Venice, he is termed, I suppose for the sake of brevity, Cordella ; and to him is attributed the beautiful portrait of the Cardinal Bessarione in the college of La Carità, with a few other specimens, the rest having dropped into oblivion. Probably his real name was double, Cordella Agghi. It is certain that Zapetti read, upon a beautiful Madonna, belonging to the learned Zeno, " Andreas Cordelle Agi, F." This last is of the same family as Giannetto ; or perhaps also in place of Giannetto, Vasari ought to have written Andrea ; as instead of Jacopo, he ought to have said Francesco Squarcione. Nor can it be denied that, if we except the artists of Verona and Friuli, this historian was deficient in information, as he himself declares, relating to the Venetian school. It is sufficient to turn to his proëmium of the life of Carpaccio, in order to observe how many times, in a very few lines, he is guilty of making mistakes. Of Lazzaro Sebastiani, he made two painters ; two others out of Marco Basaiti, dividing him into Marco Basarini and Marco Bassiti, and assigning to each his several works. Moreover, he wrote Vittore Scarpaccia, Vittor Bellini, Giambatista da Cornigliano, and confounded the labours of all the three together. Elsewhere we meet with Mansuchi for Mansueti ; Guerriero and Guarriero, instead of Guariento ; Foppa is made into Zoppa, Giolfino into Ursino, Morazone into Mazzoné, Bozzato into Bazzacco, Zuccati into Zuccheri and Zuccherini ; and thus he continued to blunder through other Lombard and Venetian

\* Morelli Notizia, p. 212.

names, insomuch as almost to vie with Harms, with Cochin, and with similar inaccurate foreigners.

The following names were slightly esteemed by or slightly known to Vasari, and therefore omitted in his history: Piermaria Pennacchi of Trevisi, and Pier Francesco Bissolo, a Venetian. Of the former there remain two entablatures, painted for churches, more excellent in point of colouring than design. One is in Venice, the other at Murano. Of these artists, Pier Francesco painted on the least extensive scale, but was more finished and beautiful. His altar-pieces in Murano, and in the cathedral of Trevigi, may be put in competition with those of the elder Palma; and one in possession of the family of Renier, representing the Meeting of Simeon, still more nearly approaches to the fulness and softness of the moderns.

Girolamo di San Croce was still more deserving of commemoration than these. Yet Vasari omitted him; Boschini is silent on the subject; and Ridolfi has found in him more to blame than to praise, asserting that he had never freed himself from the ancient style, though flourishing at a period when the less celebrated geniuses attempted to modernize their taste. Happily, however, for this distinguished man, not a few of his best labours have been preserved, of which Zanetti has pronounced his opinion that "he approaches nearer to the manner of Giorgione and Titian than any of the others." And such commendation is justified by his altar-piece of S. Parisio, so highly mentioned in the Guide of Treviso, and which is to be seen at the church of that saint. In Venice itself there are some of his pictures which display uncommon merit, such as the Supper of our Saviour, with the name of Santa Croce, which is in S. Martino; and a Salvatore, at S. Francesco della Vigna, which though in a precise taste, shews extreme richness of colouring. There also appears, at the same place, his picture of the Martyrdom of S. Lorenzo; a repetition of which is found in the noble house of Collalto, nearly resembling the original, and in other places. It abounds in figures of about a palm's length, imitated, in some part, from the celebrated composition of Bandinelli, engraved by Marc Antonio, whose impressions to Girolamo proved a rich mine of art, affording originals

for those small but valuable paintings meant to adorn private rooms. In none of them, however, was he a mere copyist; he varied the figures, and more especially the landscapes, in which he was a very skilful hand. In this manner he produced many of those Bacchanals, which are to be met with in different collections. In that of the Casa Albani, at Bergamo, is a S. Gio. Elemosinario (almshouse) in grand architecture, seen among a crowd of paupers; and in the collection of Count Carrara, also at Bergamo, there is a "Saviour taken from the Cross," highly valued for the portrait of the artist, which points to a holy cross, the symbol of his name. Not any of these productions are imbued with traces of the ancient style. They display a grace of composition, study of foreshortening, and of the naked parts, a harmony of colours, forming a mixture of different schools, in which the Roman predominates, and least of all the Venetian. Further we would refer the reader to what has already been stated at page 105.

To these Venetian professors, or at least, established, in Venice, it will be proper to add several educated by Giovanni, in the provinces, and in this way resume the thread of our pictorial history of the state. There was no place in the whole dominion which did not boast either of his disciples or imitators. We shall proceed to treat severally of these, beginning with the name of Conegliano, which he derived from a city in the Marca Trevigiana, his native place, whose mountainous views he has introduced into his paintings, as if to serve for his device.

The artist's name, however, is Giambattista Cima, and his style most resembles the better part of that of Gian Bellini. The professors indeed may often be confounded together; to such a degree do we find Conegliano diligent, graceful, lively in his motions and his colouring, although less smooth than Bellini. Perhaps one of his best pieces that I have seen is in the cathedral at Parma, though it is omitted in the catalogue of his works. That at the church of Santa Maria dell'Orto, one of the most rich in paintings in all Venice, possesses less softness; but in point of architecture, in the air of its heads, and in the distribution of its colours, there is something so extremely attractive, that we are never weary of contem-

plating it. The different collections in Italy, no less than those in other parts, are many of them in possession, or said to be in possession, of specimens from this artist's hand; and if we add to these his altar-pieces, sufficiently numerous, they will be found to amount to a very considerable class. We are informed, however, by Padre Federici, that one of Cima's sons, of the name of Carlo, imitated so closely the style of his father, that there are pictures which ought often to be attributed to the former instead of to the latter.

The artist resided but a short time in his own province; and the altar-piece placed by him in the cathedral of his native place, in 1493, is considered a youthful performance. He continued to exercise his art until the year 1517, according to Ridolfi, and died in the maturity of his powers. The date of 1542, which we find at San Francesco di Rovigo placed upon an altar-piece of Conegliano (if it be not a copy), marks only the era of the erecting of the altar, which was painted afterwards. He is said by Boschini to have been the tutor of Vittor Belliniano, by Vasari called Bellini; the same who represented in the college of St. Mark's the martyrdom of the saint. The best portion of this history is the architecture it displays.

The artists, educated in the school of Giovanni, who flourished at Friuli, were two natives of Udine: Giovanni di M. Martino, as he is entitled in some family documents, and Gio. Martini, by Vasari; and Martino d'Udine, who in the "*Storia Pittorica*," is called Pellegrino di S. Daniello. The style of the former was harsh and crude, though not destitute of grace in the countenances and in the colouring. The name of Pellegrino was bestowed upon the latter by Bellini, in honour of his rare genius, while the name of the country was attached to him from his long residence in S. Daniello, a territory not far from Udine. This city is, nevertheless, the place where he appears to most advantage, in competition with Giovanni; as the same emulation they had felt while fellow-pupils, continued, as sometimes happens, when they became masters. In that city appear the labours of each, and more particularly in the two chapels contiguous to the dome, where the first of them was employed in the year 1501, the second in 1502. Giovanni, in his altar-piece of St. Mark, there produced the



richest specimen which appeared from his hand ; and Pellegrino left that of his St. Joseph, preferred by Vasari, in some degree, to the work of Martini. I have seen the last-mentioned picture in oil, faded indeed in colour, and in other respects defaced ; yet still worthy of admiration for its architecture, which gives a graceful fulness to the whole canvas, and striking relief to the three figures, consisting of S. Joseph with the holy child in his arms, and S. John the Baptist, each of which displays the finest contours and the best forms. Other specimens of the same pencil are to be seen in Udine, among which are the SS. Agostino and Girolamo, in the public council-hall, a picture remarkable also for its power of colouring.

As this artist advanced in age, he improved in the softness of his tints, as well as in every other quality. The altarpiece at Santa Maria de' Battuti, which is in Cividale, and represents the Virgin seated between the four virgins of Aquileja, besides the Saints Batista and Donato, and a cherub, partakes of Giorgione ; it is enumerated among the rarest paintings of Friuli, and was executed in the year 1529. Yet above any of his productions, are esteemed those various histories of the life of our Saviour, painted in fresco at S. Daniele, in the church of S. Antonio, together with this titular saint, and several other portraits of the brethren of that chapel, so richly adorned by his hand, all breathing and glowing proofs of his art. By his means, also, one of the pictoric schools of Friuli rose into high repute, and will be elsewhere described.

At Rovigo, in possession of the noble family of Casalini, is a picture of the Circumcision of our Saviour, bearing this memorandum : "*Opus Marci Belli discipuli Johannis Bellini.*" He is a good disciple of the school, and would appear to be a different artist from that Marco, son of Gio. Tedesco, who was employed in 1463 at Rovigo.

In the adjacent city of Padua, the style of the Bellini was less followed, a very natural circumstance in a place where Squarcione, the avowed rival of Giovanni, held supreme sway. Still there are several pictures belonging to this age remaining there, which partake of the Venetian style ; and Vasari, in his life of Carpaccio, records that in fact Niccolo Moreto

executed many works in Padua,\* besides many other artists connected with the Bellini. A picture of Christ risen from the dead merits particular mention; it adorns the episcopal palace at Padua, along with the portraits of all the Paduan bishops, and the busts of the apostles, including several of their acts, executed with much elegance in chiaroscuro. The work is dated 1495, in which the painter subscribes his name *Jacobus Montagnana*; not *Mantegna*, as it is written in Vasari and Ridolfi.

There remains of his a very extensive altar-piece, at the Santo, the style inclining as much as in any others to the modern; and to whatever degree it may partake of the Venetian in taste of colours, in its design it partakes of a more precise and spare expression, upon the principle of the Paduan school. To this, also, he very manifestly conformed himself in that celebrated picture left in Belluno, at the hall of council, in which he represented† Roman histories. It is an immense production, and at the first view would incline us to attribute it to the pencil of Mantegna, such are the design, the drapery, and the composition of the figures; while even several of them are known to have been accurately copied, with the same forms and motions, from those Mantegna had already introduced into his grand chapel at the Eremitani. Here we have a clear proof that both received the same education, or at least, that Montagnana had profited much by the Paduan school. I say only much, for in point of costume he does not shew any traces of the erudite instructions of

\* In the "*Statuti de' Pittori*," it is written Mireti; and the same work contains memoirs of him in 1423 and 1441; years, however, which do not accord with his dependence on the Bellini. This Girolamo might possibly have been the brother, or other relation, of that Gio. Miretto, for whom see p. 77. These two names will do away with the Moreto of Vasari, and we must substitute Mireto or Miretto.

† I repeat the epigram, which is subscribed in ancient characters, on the strength of which we may believe that the work was esteemed one of the most valuable the art had produced up to that period, transcribed by the very frequently commended Sig. Co. Cav. Lazara; it is thus:

Non hic Parrhasio, non hic tribuendus Apelli,  
Hos licet Auctores dignus habere labor.  
Euganeus, vixdum impleto ter mense, Jacobus  
Ex Montagnana nobile pinxit opus.

Squarcione; but commits faults resembling those of the Bellini, to whom by popular opinion, recorded by the very diligent author of the new Guide of Padua, he has been given as a pupil.

I have before treated of Squarcione, and of his method, reserving for a fitter place the consideration of his disciples, more especially Andrea Mantegna. He will, however, be included in the present list as a scholar, although, as a master of the school of Lombardy, we are bound to speak of him with more commendation in another chapter. But even the first essays of great characters are valuable, and Vasari does not scruple to commend Andrea's first altar-piece as a work worthy of his old age. It was placed in Santa Sofia, where the artist has signed himself "*Andreas Mantinea Patavinus annos VII. et X. natus sua manu pinxit, 1448.*" Squarcione was so much delighted with his early genius, that he adopted him for his son. But he afterwards regretted his own generosity, when the young artist took to wife the daughter of his rival, Jacopo Bellini; so that he then began to blame him, yet at the same time to instruct him better. Andrea having been educated in an academy which adopted the study of marbles, indulged great admiration of several Greek bassi-rilievi, in the ancient style, such as is that of the *Primarii Dei*, in an altar of the Capitol. He was therefore extremely bent upon acquiring the chasteness of the contours, the beauty of the ideas and of the bodies; nor did he only adopt that straitness of the garment, those parallel folds, and that study of parts which so easily degenerate into stiffness, but he neglected that portion of his art which animates the otherwise uninformed images—expression. In this respect he greatly failed in his picture of the *Martyrdom of S. Jacopo*, placed in the church of the *Eremitani*, and from which Squarcione took occasion to reprehend him severely. These complaints led him to adopt a better method, and in his representation of the history of *S. Cristoforo*, placed opposite his *S. Jacopo*, he threw more expression into his figures; and in particular his production about the same period of *San Marco* in the act of writing the gospel, painted for *Santa Giustina*, displays in the features the absorbed mind of the philosopher and the enthu-

siasm of a saint.\* If Squarcione thus contributed by his reproaches to render this artist great, the Bellini, perhaps, co-operated with him by friendship and relationship in producing the same result. He resided little in Venice, but during that time he did not fail to avail himself of the best portion of that school; and we thus perceive in some of his pictures, landscapes and gardens quite in the Venetian character, besides a knowledge of colours not inferior to the best Venetian artists of his age. I am uncertain whether he or some other communicated to the Bellini that species of perspective so much commended by Barbaro; but I know that Lomazzo, in his "Tempio della Pittura," page 53, has put on record *that Mantegna was the first who gave us true notions relating to this art*: and I know that the most distinguished characters of those times were equally eager, either to become scholars in such points as they were themselves deficient in, or masters in such as were wanting in others.

The style of Mantegna being known, it will not be difficult to divine that of his fellow-pupils, educated in the same maxims, and instructed by his examples. The chapel before mentioned exhibits specimens of three, the first of whom, Niccolo Pizzolo, is pointed out by Vasari. A picture of the Assumption of the Virgin in an altar-piece, with other figures on the wall, are by his hand. There is also a fresco in one of the façades with the motto "Opus Nicoletti;" and in both places he not only strongly resembles, but approaches near the composition of Mantegna. Two other artists also painted there certain histories of S. Cristoforo, under one of which is inserted "Opus Boni;" under the other, "Opus Ansuini," an artist of Forli. Both of these might elsewhere have been admired, but there they appear only as scholars by the side of their master. An artist more nearly approaching Mantegna, and who, in the chief part of his figures, might be mistaken for him, is Bernardo Parentino, who painted for a cloister of Santa Giustina, ten acts in the life of San Benedetto, and little histories in chiaroscuro, representing upon each the portrait of a pontiff of the name of Benedettino. I have seen no painting

\* This picture, divided into several compartments, represents, in addition to San Marco, other saints, and is also one of the ornaments of the Pinatoteca.

adapted to a religious cloister so well conceived in every part ; and it is known that it was superintended by a distinguished scholar of that learned order, the Abate Gaspero da Pavia. Attached to it is the name of Parentino, and the dates of 1489 and 1494. The work was continued by a Girolamo da Padua, or Girolamo dal Santo, celebrated for his miniatures, as it is recorded by Vasari and Ridolfi. Here, however, he exhibits himself a poor artist in point of design, and still more so in expression, though praiseworthy in many accessories of his art, more particularly in his study of ancient costume, an acquisition as general in this, as rare in the Venetian school. Those histories, indeed, are frequently found ornamented with ancient bassi-rilievi, with sarcophagi, and with inscriptions copied, for the most part, from Paduan marbles ; a practice followed also by Mantegna, but with more moderation, in the chapel of the Eremitani.

The rest of his contemporaries in Padua, were Lorenzo da Lendinara, esteemed an excellent artist, but of whom no traces remain ; Marco Zoppo, of Bologna, who more nearly resembled, perhaps, his master than his fellow-pupil, but of honourable account, as the head of the Bolognese school ; and Dario da Trevigi, whose productions are to be seen in S. Bernardino, at Bassano, opposite to those of Mantegna, as if to exhibit their inferiority. Girolamo, or rather Gregorio\* Schiavone, whose style is between that of Mantegna and the Bellini, is a pleasing artist, whose pictures are frequently to be met with, ornamented with architectural views, with fruits, and above all with joyous little cherubs. One of the most delightful I have seen was in Fossombrone, in possession of a private individual, and it bears inscribed, "Opus Sclavonii Dalmaticei Squarzonei S. (Scholaris)." Hieronymus Tarvisio is another, but doubtful pupil of Squarzone, whose name I found subscribed in some pictures at Trevigi, an artist poor in colours, but not unacquainted with design. We find mention in Sansovino, an author not always to be relied upon in his account of Venetian paintings, of Lauro Padovano, who produced several histories of S. Giovanni for the Carità in Venice ; but I so far

\* He is thus named in the "Statuti de' Pittori," of Padua, and in the "MS. Zen." whence we may correct Ridolfi, who calls him Girolamo.

agree with the above author, in pronouncing these altogether in the style of Mantegna. Nearly approaching also to the composition of this school, is the style of Maestro Angelo, who painted in the ancient refectory of Santa Giustina, a Crucifixion of the Saviour, with figures, both in proportions and in spirit truly great. I have nothing to add to the name of Mattio dal Pozzo, enumerated in this class by Scardeone (p. 371), inasmuch as there are none of his works known to exist.

At the period when the school of Padua was opposed to the Venetian, the other cities of the state, as far as we can learn, had adopted a taste rather for the ornamental style of the latter, than the more erudite maxims of the former; it might, perhaps, be added, on account of its greater facility, because the beauty of nature is everywhere more obvious than the monuments of the antique. Bassano then boasted a Francesco da Ponte, Vicenza the two Montagna and Bonconsigli, all of whom, though born in the immediate vicinity of Padua, became disciples of the Bellini. Da Ponte, a native of Vicenza, was pretty well imbued with a taste for polite literature and philosophy, extremely desirable in the head of a school, such as he became in the instruction of Jacopo, and through him of the Bassanese; a school highly distinguished during, and even beyond, the 16th century. The style of his altar-pieces, when compared with each other, acquaints us with the earliest and latest specimens of his pencil. He is diligent, but dry in that of his S. Bartolommeo, in the cathedral at Bassano; more soft in another at the church of S. Giovanni, but far better in one of the Pentecost, which he painted for the village of Oliero, almost in the style of the moderns, displaying studied composition, and a colouring various, beautiful, and harmonious; and what is still more, a fine expression of the passions, best adapted to the mystery. We are led to believe that he likewise painted, at another period, in Lombardy, from the account of Lomazzo; observing that a certain Francesco, of Vicenza, produced a work at the Grazie of Milan, well executed in point of design, but not so pleasing in the effect of its lights and shades.

The two Montagna flourished about the period 1500, in

Vicenza, and were employed together, however unequal in genius, being equally followers of the Bellini, at least if we are to give credit to Ridolfi, who must have seen many of their productions, now no longer in existence. In those which I have seen, there appeared strong traces of the style of Mantegna. Benedetto is not mentioned by Vasari, who is apt to omit the names of all artists whom he accounted of inferior worth. He mentions Bartolommeo, as a pupil of Mantegna,\* and he would certainly have done him more justice had he seen the works he produced in his native place, which, so far from having done, he asserts that the artist constantly resided in Venice. Vicenza boasts many of his pieces, which display the gradual progress of his style. If we wish to estimate the extent of his powers, we ought to consult his altar-piece at S. Michele, and another at S. Rocco, to which may be added a third, in that of the Seminary at Padua. In none of these are we able to discover any composition beyond what was in most general use at that period, already so frequently mentioned by us; and they retain more of the practice of gilding, which, in other places, was then becoming obsolete. In fine, this artist will be found to rank equal with the chief part of his contemporaries; exact in design, skilful in the naked parts, while his colours are fresh and warm. His cherubs are peculiarly graceful and pleasing, and in his altar-piece, at S. Michele, he has introduced an architecture which recedes from and deceives the eye with a power of illusion sufficient of itself to have rendered him conspicuous. Of Giovanni Speranza, there remain a few pieces which are much esteemed, though not remarkable for strength of colouring. But we can meet with no public specimens of Veruzio, and most probably his name is a mere equivoue of Vasari.† Giovanni Bon-

\* In vol. iii. ed. Rom. p. 427, it is written by mistake Mantegna, where it says that he, Speranza, and Veruzio, studied design under Mantegna.

† *Padre Faccioli*, in his third volume of the "*Inscrizioni della Città e territorio di Vicenza*," records the following epigraph—"Jo. Sperantiae de Vangeribus me pinxit," in which Vangeribus may, perhaps, apply to some small village in the territory of Vicenza. He is wholly silent respecting Veruzio, thus confirming the suspicion that his name is a mere mistake of Vasari, whom it is hoped our posterity will still continue to

consigli, called Marescalco, or the steward, was esteemed beyond any other of the artists of Vicenza who flourished at this period, and he certainly approaches nearest to the modern style and that of the Bellini. The practice, however, of ornamenting friezes with tritons and similar figures, taken from the antique, he most likely derived from the adjacent cities of Padua or Verona, one of which then professed the study of antiquity, the other that of monuments. Neither Vasari nor Ridolfi gives any account of his productions, except such as he painted in Venice, at this time either wholly perished or defaced. Those which he executed in Vicenza are still in good condition, nor ought a stranger of good taste to leave the place without visiting the chapel de' Turchini, to admire his Madonna in the style of Raffaello, seated upon a throne, between four saints, among which the figure of S. Sebastian is a master-piece of ideal beauty. Indeed, an able professor of the city considered it one of the finest specimens of the art the place could boast, though in possession of many of the first merit. In common with Montagna, Figolino, and Speranza, Bonconsigli abounds in perspective views, and discovers a natural genius for architecture; like them, he appears to give promise of the approach of a divine Palladio, the glory of his country and of his art: along with the Scamozzi, and many other citizens,

correct, and yet leave sufficient employment for their children. The following is my conjecture. P. Faccioli gives an account of a picture that remains in Francesco di Schio; it is composed in the manner usually adopted in the composition of the Marriage of S. Catherine; and there are also other saints well executed in the Mantegna style, as is observed by the Cav. Gio. de Lazara, whose authority I esteem excellent. It bears the inscription, "Franciscus Verlus de Vicentia pinxit xx. Junii. M.D. XII.;" (a) and to this is added by Faccioli another old painting by the same hand, remaining at Sercedo. Now, I contend that the name of this painter, being reported to Vasari, with its diminutive termination, like many others, borrowed either from the stature or the age (in the Venetian dialect it was Verlacio or Verluzo), it was afterwards given by him in his history as Veruzio. The critics of the Greek writers will know how to do me justice in this, for this mode of discovering and correcting names I have derived from them.

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(a) Franciscus Verla is found inscribed upon a picture in canvas by the same artist, now in possession of the Royal Academy at Milan.



who have rendered Vicenza at once the boast and wonder, as well as the school of architects. There are two altar-pieces of his hand remaining in Montagnana. This artist must not be confounded with Pietro Marescalco, surnamed *lo Spada* (the sword), whom the MS. history of Feltre mentions as a native of this city, and complains of Vasari's silence upon it. One of his altar-pieces is to be seen at the Nunnery of the Angeli, at Feltre, where Signor Cav. de Lazara informs me that he read the name of *Petrus Marescalcus P.* Among other figures is a *Madonna*, between two angels, upon a large scale, and in good design, sufficient to entitle Pietro to an honourable rank in the history of art. If we compare him with Giovanni, he will be found less vivid in point of colouring, and, apparently, of a somewhat later age.

In the order of our narrative, we ought now to pass on to Verona, where *Liberales*, a disciple of *Vincenzio di Stefano*, at that time held sway. He had also been a scholar or rather imitator of *Jacopo Bellini*, to whose style, says Vasari, he invariably adhered. Moreover, in his picture of the *Epiphany*, to be seen in the cathedral, there is a choir of angels with a graceful folding of drapery, and a taste so peculiarly that of Mantegna, that I was easily led to believe him an artist belonging to that class. Certain it is that the vicinity of Mantua might also have facilitated his imitation of Mantegna, traces of which are visible in some other of his works, as well as in those of the more and less known Veronese artists of the time. He did not attain the excellence of Giovanni Bellini, nor did he give the same grandeur to his proportions, and the same enlargement of the ancient style, although he continued to flourish until the year 1535. The colour of his tints is strong; his expression studied and graceful, a very general merit in the painters of Verona; and his care is exquisite, especially in his diminutive figures, an art in which he became extremely expert, owing to his habit of illustrating books in miniature, which are still to be seen in Verona and in Siena.

He had a competitor, at his native place, in *Domenico Morone*, or rather the latter, educated also by a disciple of Stefano, is to be held second to him. This artist was suc-

ceeded in the course of time by his son, Francesco Morone, superior to his father, and by Girolamo da' Libri. These two, bound by the strictest habits of friendship from their youth, were frequently employed in the same labours together, and may be said to have adopted the same maxims. The first has been commended by Vasari for the grace, the design, the harmony, and the warm and beautiful colouring he contrived to bestow upon his pictures, in a degree inferior to none. From the same source we learn that the year of his decease is supposed to have been 1529. But Girolamo da' Libri was his superior, both in point of taste and general celebrity. The son of a miniature-painter of choral books and of anthems, who had hence acquired the name of Francesco da' Libri, from his father he received both a knowledge of the art and his surname, both of which he also transmitted to his son Francesco, as we again learn from Vasari.

It is not, however, within my province to enter into a consideration of their books; but in regard to the altar-pieces of Girolamo I cannot remain silent. That of S. Lionardo, near Verona, I have never seen, a picture in which the artist having drawn a laurel, the birds are said to have frequently entered at the church windows, fluttering around as if wishing to repose in its branches. Another which I beheld at S. Giorgio, with the date 1529, scarcely retains a trace of the ancient character. It represents the Virgin between two holy bishops, portraits select and full of meaning, together with three exquisitely graceful figures of cherubs, both in face and gesture. In this little picture may be traced, to a certain degree, the character of a miniaturist who paints, or a painter drawing miniature; while the charms of the several professions are seen there exhibited in one point of view. The church, indeed, is a rich gallery, containing numerous master-pieces of the art; among which the S. Giorgio of Paolo (Veronese) too far transcends the rest; but the painting of Girolamo shines almost like a precious jewel, surprising the spectator by an indescribable union of what is graceful, bright, and lucid, which it presents to the eye. He survived many years after the production of this piece, highly esteemed, and in particular for his miniatures, in which he was accounted the first artist in Italy; and as if to crown his reputation, he

became the instructor, in such art, of Don Giulio Clovio, a sort of Roscius, if we may so say, of miniature painting.

However flourishing in valuable masters we may consider the city of Venice during this era, the fame of Mantegna, with the vicinity of Mantua, where he taught, attracted thither two artists from Verona, whom I reserve for that school, of which they were faithful followers. These were Monsignori and Gio. Francesco Carotto, formerly a pupil of Liberale. His brother Giovanni, a noble architect and designer of ancient edifices, was but a feeble imitator of his style. He richly deserves a place in history as the instructor of Paolo, an artist excellent in many branches of painting, and in architecture almost divine. It is supposed that Paolo must have acquired this degree of excellence by studying at first under Carotto, and afterwards perfecting himself, as we shall shew, by means of Badile. To such as are most known we might here add names less celebrated, which the Marchese Maffei, however, has already inserted in his history; as, for instance, a Matteo Pasti, commended by us in the first volume (p. 129); but I have, perhaps, already treated sufficiently of the merits of the old Veronese artists.

About this period there flourished two distinguished artists in Brescia, who were present at the terrific sackage of that opulent city, in the year 1512, by Gaston de Foix. One of these is Fioravante Ferramola, who was honoured and remunerated upon that occasion by the French victor for his striking merit, and became sufficiently conspicuous in various churches of the country. His painting of S. Girolamo is seen at Le Grazie, extremely well conceived, with fine landscape, and in a taste so like that of Muziano, that we might almost suppose it prognosticated his appearance. And it might be said that he afforded the latter a prototype, if he does not aspire to the name of his master. The other is Paolo Zoppo, who depicted the above desolation of the city in miniature, upon a large crystal basin; a work of immense labour, intended to be presented to the doge Gritti; but in transporting it to Venice, the crystal was unfortunately broken, and the unhappy artist died of disappointment and despair. The specimens of his style remaining at Brescia, among which is one of Christ going up to Mount Calvary, at S. Pietro in Oliveto

—a piece falsely attributed by others to Foppa—serve to shew that he approached near to the modern manner, and was not unacquainted with the Bellini.

Finally, Bergamo boasted in Andrea Previtali one of the most excellent disciples of Gian Bellini. He appears, indeed, less animated than his master, and less correct in the extremities of his figures; neither have I discovered any of his compositions which are free from the ancient taste, whether in the grouping of his forms, or in the minute ornamenting or the accessories of his art. Nevertheless, in a few pictures produced, perhaps, later in life, such as his *S. Giovanni Batista*, at *S. Spirito*; his *S. Benedetto*, in the dome of Bergamo, and several more in the Carrara Gallery, he very nearly attained to the modern manner; and was indisputably one of the most distinguished artists, in point of colours and perspective, belonging to the school of the Bellini. His *Madonnas* are held in the highest esteem, in whose features he appears less a disciple of Gian Bellini, than of Raffaello and of Vinci. Two of them at Milan I have seen, both bearing his name: one is in possession of the Cavalier Melzi; the other in that of Monsig. Arciprete Rosales, painted in 1522; and both are surrounded with figures of other saints, portraits executed with discrimination and truth. There is also a picture of Our Lord announced by the Angel, at Ceneda, a work so uncommonly beautiful in regard to the two heads, that Titian, in passing occasionally through the place, is said, according to Ridolfi, to have repeatedly contemplated it with rapture, charmed by the spirit of devotion it expressed. Upon the same boundaries, between the ancient and modern taste, we find various other painters, natives of the valleys of Bergamo, a fruitful source both of wealth and intellect to the city. Such is Antonio Boselli,\* from the Valle Brembana, of whom there has recently been discovered a fine altarpiece at the Santo of Padua; besides two other artists of the same vale, who approach even nearer to the softness, if not to

\* To judge from some pictures at Bergamo, we might suppose him educated in the style of the fourteenth century; but he afterwards approached nearer to the modern, as we perceive at Padua, where he resembles Palma Vecchio; and this is sufficiently conspicuous also in Friuli, where we make mention of him at a more cultivated era.

the elegance of Previtali. These are Gian Giacomo and Agostino Gavassii di Pascante. We may add to them Jacopo degli Scipioni, of Averara, and Caversegno, of Bergamo, besides others handed down to us by Tassi. These, having flourished at a period so distinguished for the art of colouring, may be compared to certain writers of the fourteenth century, who throw little light upon learning; but who, observes Salvini, in respect to language, appear to me as if every separate page were embued with gold.

I have already pointed out to the reader the best masters of the Venetian school contemporary with the followers of Gian Bellini; a number which, though we subtract from it several names of inferior note, will leave a larger proportion than is generally supposed. The state, indeed, is full of specimens founded upon his models, the authors of which remain doubtful; yet it is certain that they composed in Bellini's style, while their designs partake more or less both of modern and ancient taste.\* Undoubtedly, no other school affords a

\* In this character is the larger picture at S. Niccolo, a church of the Dominicans in Treviso, in which the cupola, the columns, and the perspective, with the throne of the Virgin seated with the infant Jesus, and surrounded by saints standing, the steps ornamented by a harping seraph, all discover Bellini's composition; but I had not seen the work until after the former edition of my history at Bassano. It was painted in 1520, by P. Marco Pensaben, assisted by P. Marco Maraveia, both Dominican priests, engaged for the purpose from Venice. They remained there until July, 1521, when the first of them secretly fled from the convent, and the altar-piece of Treviso was completed in a month by one Gian-Girolamo, a painter invited from Venice, supposed to be Girolamo Trevisano, the younger. This artist is not, however, mentioned, as I am aware, either by the citizens, or by foreigners, by any other name than Girolamo, and, calculating from the chronology of Ridolfi, he must then have been thirteen years of age. Until this subject be more clearly investigated, I must confess my ignorance of such a Gian-Girolamo. But I am better acquainted with the name of Pensaben, who was afterwards found, and in 1524 was, as before, a Dominican friar at Venice; but a few years after, in 1530, is mentioned in authentic books belonging to the order, being registered among those who had either left the order or were dead. P. Federici believes him to have been the same as F. Bastiano del Piombo, an untenable supposition, as I have elsewhere shewn. I believe Pensaben to have been an excellent artist in the Bellini manner, though not commemorated in history, nor by his order. In an order so prolific with genius, and in an age abounding with great names, he is by no means a solitary instance of this: the present work being found to contain many other examples.

proof of so great a number of disciples from one master, and following so closely in his footsteps. Granting this, I cannot easily give credit to the numerous specimens of Madonnas attributed to his single hand, besides other pictures in different collections. A cautious judge will not be apt to pronounce any work his which displays much ideal beauty, Bellini having, for the most part, repeated in his feminine figures an expression of countenance partaking in some degree of an apish character. Nor will he be easily led to ascribe to him pictures which display a minute care and finish, approaching to the miniature style, inasmuch as he embodied and coloured his conceptions with a free and fearless hand. In short, a certain vigour and colour, warm and lively; a certain reddish tinge of the drapery, approaching a rosy hue; a certain brightness of varnish, are not the usual characteristics of his hand, however much his style of design may be mixed up with them; and such pieces may reasonably be presumed the production of artists of the state bordering nearest upon Lombardy, whence likewise a few of the Venetian state derived the mechanical part of their colouring.

Within the limits proposed to myself, I may here annex to my consideration of the painters in water-colours and in oil, other less distinguished branches of the art. Among these is that species of inlaid work with wood of different colours, which was intended more particularly for the ornament of choirs where the divine service was chanted. I can trace nothing of its inventors, whether of German or other origin,\* though it is said to have taken its rise in an imitation of mosaic-work and of works in stone. No other coloured woods besides black and white were at first in use; nor any other objects beyond large edifices, temples, colonnades, and in short ornaments with architectural views, attempted to be represented. Brunelleschi at Florence gave instructions in per-

\* As early as the eleventh century, or thereabouts, it would appear that some similar kind of art was in repute in Germany. The monk Theophilus, in the work before mentioned, "*De omni scientiâ artis pingendi*," alluding, at the commencement, to the most esteemed productions of every country, observes: "*quidquid in fenestrarum varietate preciosâ diligit Francia: quidquid in auri, argenti, cupri, ferri, lignorum, lapidumque subtilitate sollers laudat Germania.*" Codice Viennense.

spective to architects, that edifices might be drawn according to good rules ; and Masaccio in painting greatly availed himself of his precepts, as well as Benedetto da Majano in his inlaid works. There remain at Florence, as well as other places in Italy, several ancient choirs very highly prized in that age, but afterwards despised, when the art of staining wood with boiled water-colours and penetrative oils came into use. Thus, after the imitation of buildings, easily drawn from the number of their right lines, that of figures began to be practised in an able manner, though it had formerly been tried with less success. The chief merit of such improvement, or rather perfection of the art, was due to the Venetian school. Lorenzo Canozio da Lendinara, a fellow-student of Mantegna, who died about 1477, inlaid the entire choir of the church of S. Antonio, even, as it would appear, with figures. The whole, however, having been consumed by fire, there is nothing remaining but the epitaph of the artificer, in which he is highly applauded for his labours. There likewise exist other works of the same kind, in the armadj of the sacristy, and, as it is supposed, also in some of the confessionals. Besides Lorenzo, his brother Cristofano, and his son-in-law Pierantonio, who assisted him in these labours, are equally applauded by Matteo Siculo, as worthy of vieing with Phidias and Apelles themselves. Tiraboschi likewise enumerates the two brothers among the artists of Modena, whose fellow-citizens they were.

But the fame of these soon expired. For Giovanni da Verona, a layman of Oliveto, not long after surpassed them in the same art. He practised it in various cities of Italy, and at Rome itself, in the service of Pope Julius II. ; but still more successfully in the sacristy of his own order, where his works are still to be seen in the best condition. F. Vincenzo dalle Vacche, also a native of Verona, and a layman of Oliveto, mentioned by the learned Morelli in his "Notizia" of works of design, during the first half of the 16th century, deserves mention here for the merit of his inlaid works ; and in particular for those wrought in Padua, at the church of S. Benedetto Novello. Unacquainted, however, with the period in which he flourished, I shall not venture to announce him either as pupil or assistant to Fra Giovanni. Similar productions, from the hand of Fra Raffaello da Brescia, also of

Oliveto, adorning the choir of S. Michele in Bosco at Bologna, might here be mentioned in competition with those in the sacristy of Verona, by natives of Oliveto.

Moreover, there remains Fra Damiano da Bergamo, a Dominican monk, who ornamented his own church at Bergamo, and that of Bologna in a still better style, in which the choir is inlaid with the greatest art. In S. Pietro, at Perugia, he also wrought the most beautiful histories. The same artist, as we find recorded in Vasari, succeeded also in refining the art of colours and of shades to such a degree as to be held the very first in this line. He possessed either a rival or a pupil in Gianfrancesco Capodiferro, whose mansions at S. Maria Maggiore, in Bergamo, are the finest specimens of the kind, though occasionally betraying some traces of stiffness in their manner. There, too, he worked after the designs of Lotto, and instructed in the art his brother Pietro and his son Zinino, so that the city continued to be supplied with excellent artificers during a number of years. The largest and most artificially wrought figures I have seen in this line are in a choir of the Certosa at Pavia, distributed one by one upon each side. The artificer is said to have been one Bartolommeo da Pola, whose name I have not met with elsewhere. In each of the squares is represented a bust of one of the Apostles, or some other saint, designed in the taste of the Da Vinci school. A few of the pictures of these artists are to be found in galleries of art; among which those from the hand of F. Damiano are the most esteemed. Finally, this species of workmanship, embracing materials too much exposed to the moth and to the fire, by degrees began to grow out of date; and if more lately it appears to have again revived, it has failed hitherto in producing any works deserving of commemoration.



## VENETIAN SCHOOL.

## EPOCH II.

Giorgione, Titian, Tintoret, Jacopo da Bassano, Paolo Veronese.

WE have at length arrived at the golden period of the Venetian school, which, like the others of Italy, produced its most distinguished ornaments about the year 1500; artists who at once eclipsed the fame of their predecessors, and the hopes of attaining to equal excellence on the part of their successors. In reaching this degree of eminence, it is true they pursued different paths, though they all aimed at acquiring the same perfection of colouring, the most natural, the most lively, and the most applauded of any single school of the age, a distinction they likewise conferred upon their posterity, forming the distinguishing characteristic of the Venetian painters. The merit of this has been attributed by some to the climate, who assert, that in Venice, and the adjacent places, nature herself has bestowed a warmer and deeper colour upon objects than elsewhere; a frivolous supposition, and undeserving of much of our attention, inasmuch as the artists of Holland and Flanders, in climates so extremely opposite, have obtained the same meed of praise. Neither is it to be attributed to the quality of the colours, both Giorgione and Titian having been known to make use of few, and these, so far from being selected or procured elsewhere, exposed to sale in all the public shops in Venice. If it should again be objected, that in those days the colours were sold purer and less adulterated, I admit there may be some degree of truth in this, inasmuch as Passeri, in his life of Orbetto, complained at that time of the early decay of many pictures, "owing to the quality of the colours fraudulently sold by the retailers." But I would merely inquire, if it were possible, that materials thus pure and uncontaminated should so often fall into the hands of the

Venetians and their Flemish imitators, yet be so seldom met with in the rest of the schools. The cause of their superiority is to be sought, therefore, in their mechanism and art of colouring; in regard to which the best Venetian painters conformed, in some points, to the most celebrated artists of Italy. In other points, however, they differed from them. It was a common practice at that period, to prepare with a chalk-surface the altar-pieces and pictures which were intended to be executed; and that white ground, favourable to every variety of tint the painter could lay upon it, equally favoured the production of a certain polish, floridity, and surprising transparency: a custom which, being laid aside out of indolence and avarice, I am happy to perceive seems about to be renewed. But in addition to this, the Venetians were in possession of an art that may be considered peculiar to themselves. For it may be observed, that the chief part of them during these three centuries, produced the effect of their paintings, not so much by a strong layer of colours, as by separate strokes of the pencil; and each colour being thus adapted to its place, without much repeating or refining it, they still continued augmenting the work, by which the tints were preserved clean and virgin; a result which requires no less promptness of hand than of intellect, besides education, and a taste cultivated from the earliest period. Hence the artist Vecchi was accustomed to say, that by dint of copying pictures executed with diligence, a painter will acquire the same quality; but to succeed in copies from a Titian or a Paolo, and to imitate their stroke, is a task surmounted only by the Venetians, whether natives or educated in their school. (Boschini, p. 274.)

Should it here be inquired what good result may attend such a method, I reply that Boschini points out two very considerable ones. The first of them is, that by this mode of colouring, which he terms *di macchia* and *di pratica*, a certain hardness of style may more easily be avoided; and the other, that, better than any other, it gives a bolder relief to paintings in the distance: and pictures being intended to be thus viewed, rather than closer to the eye, such an object is by this process most easily attainable. I am aware of the moderns having misapplied and abused these maxims; but

they were meant to have been judiciously employed, and I only wish to propose as examples the most celebrated of the school who so ably comprehended the method, and the limits of such a practice. Nor was the harmony of colours better understood by any other artists, insomuch, that the mode of assimilating and of contrasting them may be considered as the second source of the delightful and lively, so predominant in their works, and more especially in those of Titian and his contemporaries.

Such skill was not merely confined to the fleshy parts, in whose colour the disciples of Titian have so far excelled every other school; it extended also to the drapery. For indeed, there are no pieces of velvets, of stuffs, or of crapes, which they did not imitate to perfection, more particularly in their portraits, in which the Venetians of that period abounded, displaying specimens the most ornamental and beautiful. The Cavalier Mengs is of opinion, that also to this branch of the art, requiring the strictest attention to truth, and conferring a peculiar kind of interest upon a picture, may be in some measure attributed the degree of power and truth acquired by those eminent colourists. Their merit was moreover conspicuous in imitating every kind of work in gold, in silver, and every species of metal; so much so, that there are no royal palaces or lordly feasts, read of in any poet, which do not appear more nobly represented in some Venetian paintings. It was equally remarkable in point of landscape, which sometimes surpassed the efforts of the Flemish painters, and in architectural views, which, with a magnificence unknown elsewhere, they succeeded in introducing into their compositions, as we had before occasion to observe of the artists of the fourteenth century; a species of industry extremely favourable, likewise, to the distribution, the variety, and to the complete effect of groups of figures.

In these extensive compositions, which about the period of the Bellini abounded in half-length or diminutive figures, there has since been displayed a grandeur of proportions which has led the way to the most enlarged productions, on the scale we have more recently seen. The most terrific among these is the Supper of Paolo Veronese, at S. Giorgio, in which the gifts of nature are so nobly seconded by the

exhibition of talent, which appears to have been transmitted by succession through this school, nearly until the present day. Such ability consists in finely designing all the details of any work, however great, including the transmission and gradations of light, so that the eye of itself seems to follow its track, and embraces the entire effect from one end of the canvas to the other. And it has been observed by several who have witnessed ancient paintings (a violation of good taste, of late but too common), cut up and curtailed to adapt them to the size of walls and doors, that such an operation often succeeds tolerably well with the pictures of other schools, but is extremely difficult with those of the Venetians; so intimately is one part connected with another, and harmonized with the whole.

These, along with other similar qualities that flatter the eye of the spectator, that attract the learned and the unlearned, and seem to transport the mind by the novelty and the reality of the representation, constitute a style which is termed by Reynolds, the ornamental, who, likewise, among all the schools, yields the palm in this to the Venetians; a style afterwards introduced by Vovet into France, by Rubens into Flanders, and by Giordano into Naples and into Spain. The same English critic places it in the second rank, next to the grand style, and remarks that the professors of the sublime were fearful of falling into luxurious and pompous exhibitions of the accessories; no less because prejudicial to the artist's industry in point of design and in point of expression, than because the transitory impression which it produces upon the spectator seldom reaches the heart. And truly, as the sublime of Tully is more simple than the ornament of Pliny, and seems to dread any excitement of admiration for the beautiful, lest its energy should be unnerved by too studied a degree of elegance; so is it with the grandeur of Michaelangelo and of Raffaello, that without seeking to occupy us with the illusions of art, goes at once to the heart; terrifies or inspires us; awakens emotions of pity, of veneration, and the love of truth, exalting us, as it were, above ourselves, and leading us to indulge, even in spite of ourselves, the most delicious of all feelings, in that of wonder. It is upon this account that Reynolds considered it dangerous for

students to become enamoured of the Venetian style; an opinion which, judiciously understood, may prove of much service to such artists as are calculated to succeed in the more sublime. But since amidst such diversity of talent, there must appear artists better adapted to adorn than to express, it would not be advisable that their genius should be urged into a career in which it will leave them always among the last, withdrawing them, at the same time, from another in which they might have taken the lead. Let him, therefore, who in this art of silent eloquence possesses not the energy and spirit of Demosthenes, apply himself wholly, heart and soul, to the elegance, the pomp, and the copiousness of Demetrius Phalereus.

Let it not from this be supposed, that the sole merit of the Venetians consists in surprising the spectator by the effects of ornament and colour, and that the customary style and true method of painting were not understood in those parts. Yet I am aware of the opinion of many foreigners, who, having never removed beyond their native spot, are inclined to pronounce a general censure upon these artists, as being ignorant of design, too laboured in their composition, unacquainted with ideal beauty, and even unable to understand expression, costume and grace; finally, that the rapidity so much in vogue with the whole of the school,\* led them to despise the rules of art, not permitting them to complete the work before them, out of an anxiety to engage in other labours, for the sake of the profits afforded by them. To some of their painters, doubtless, these observations may apply, but assuredly not to the whole; for if one city be obnoxious to them, another is not so much so; or if they can be affirmed of a certain epoch or class of artists, it would be an idle attempt to fix them upon all. This school is in truth most

\* It is related by Vasari, that Titian was in the habit of painting natural objects from the life, without making any previous design, "a practice adopted for many years by the Venetian painters, by Giorgione, by Palma, by Pordenone, and others who never visited Rome, nor studied other specimens of greater perfection than their own." I know not how far the above writer was acquainted with their method. But their designs are still extant in various collections; and the Cartoon of the celebrated S. Agostino, painted by Pordenone in that city, is now in possession of the Count Chiappini in Piacenza, in good condition.

abundant, no less in artists than in fine examples in every characteristic of the art; but neither one nor the other are sufficiently known and appreciated. Yet it is hoped the reader will be enabled to form a more correct idea of both; and after having cultivated an acquaintance with the Bellini, the Giorgioni, and the Titians, besides other masters, will trace, as it were from one parent stock, the various offshoots transplanted throughout the state, imbibing, according to the nature of the soil, and the vicinity of other climes, new tastes and qualities, without losing at the same time their original and native flavour. And if in the progress of our history, we shall here and there, among plants of nobler growth, meet with some "lazzi sorbi," to use the words of our poet, some bitter apples, growing at their side; let these only be attacked; but let not the disgrace attaching to a few careless artists be calumniously extended to the whole of their school.

The happy era we are now entering upon commences with Giorgione and with Titian, two names which, connected together, yet in competition with each other, divided between them, as it were, the whole body of disciples throughout the capital and the state; insomuch that we find no city that had not more or less adopted for its model one or other of these masters. I shall proceed to describe them separately, each with his own class, as I believe such a method most favourable, to shew how the whole of the school I am describing was almost entirely derived and propagated from two masters of a similar style. Giorgio Barbarelli, of Castelfranco, more generally known by the name of Giorgione, from a certain grandeur conferred upon him by nature, no less of mind than form, and which appears also impressed upon his productions, as the character is said to be in the hand-writing, was educated in the school of the Bellini. But impelled by a spirit conscious of its own powers, he despised that minuteness in the art which yet remained to be exploded, at once substituting for it a certain freedom and audacity of manner, in which the perfection of painting consists. In this view he may be said to be an inventor; no artist before his time having acquired that mastery of his pencil, so hardy and determined in its strokes, and producing such an effect in the distance. From that period he continued to ennoble his

manner, rendering the contours more round and ample, the fore-shortenings more new, the expression of the countenance more warm and lively, as well as the motions of his figures. His drapery, with all the other accessories of the art, became more select, the gradations of the different colours more soft and natural, and his chiaroscuro more powerful and effective. It was in this last, indeed, that Venetian painting was the most deficient, while it had been introduced into the rest of the schools by Vinci previous to the sixteenth century. Vasari is of opinion that from the same artist, or rather from some of his designs, it was first acquired by Giorgione, a supposition that Boschini will not admit, maintaining that he was only indebted for it to himself, being his own master and scholar. And, in truth, the taste of Lionardo, and of the Milanese artists who acquired it from him, not only differs in point of design, inclining in the contours and in the features more towards the graceful and the beautiful, while Giorgione affects rather a round and full expression; but it is contrasted with it, likewise, in the chiaroscuro. The composition of Lionardo abounds much more in shades, which are gradually softened with greater care; while in regard to his lights he is far more sparing, and studies to unite them in a small space with a degree of vividness that produces surprise. Giorgione's composition, on the other hand, is more clear and open, and with less shade; his middle tints, also, partake in nothing of the iron-cast and grey, but are natural and beautiful; and in short, he approaches nearer to the style of Coreggio, if Mengs at least judges rightly, than to any other master. Still I am far from concluding that Vinci in no way contributed to the formation of Giorgione's new manner; every improvement in the art having taken its rise from some former one, which being admired for its novelty, became familiar to surrounding artists by example, and to more distant ones by its reputation, thus adding what was before wanting to the perfection of the art. And in this way have geniuses in different parts arisen, destined to increase and improve such advantages. This, if I mistake not, has been the case with the science of perspective, subsequent to the time of Pier della Francesca; with regard to fore-shortening after Melozzo; and also with chiaroscuro after Lionardo.

The works of Giorgione were, for the chief part, executed in fresco, upon the façades of the houses, more particularly in Venice, where there now remains scarcely a relic of them, as if to remind us only of what have perished. Many of his pictures, on the other hand, both there and in other places, painted in oil and preserved in private houses, are found in excellent condition; the cause of which is attributed to the strong mixture of the colours, and to the full and liberal use of his pencil. In particular we meet with portraits, remarkable for the soul of their expression, for the air of their heads, the novelty of the garments, of the hair, of the plumes, and of the arms, no less than for the lively imitation of the living flesh, in which, however warm and sanguine are the tints which he applied, he adds to them so much grace, that in spite of thousands of imitators, he still stands alone. In analyzing some of these tints, Ridolfi discovered that they bore little resemblance to those used by the ancient Greeks, and quite distinct from those tawny, brown, and azure colours, since introduced at the expense of the more natural. Such of his pictures as are composed in the style of his Dead Christ, in the Monte di Pietà at Trevigi, the S. Omobono, at the Scuola de' Sarti, in Venice, or the Tempest stilled by the Saint, at that of S. Marco, in which among other figures are those of three rowers drawn naked, excellent both in their design and their attitudes; such are the rarest triumphs of his art. The city of Milan possesses two of an oblong shape, in which several of the figures extend beyond the proportions of Poussin, and may be pronounced rather full than beautiful. One of these is to be viewed at the Ambrosiana, the other in the archiepiscopal palace; esteemed by some the happiest effort of Giorgione that now survives.\* It represents the child Moses just rescued from the Nile, and presented to the daughter of Pharaoh. Very few colours, but well harmonized and distributed, and finely broken with the shade, produce a sort of austere union, if I may be allowed the expression, and may be assimilated to a piece of music composed of few notes, but skilfully adapted, and delightful beyond any more noisy combination of sounds.

\* It has been removed from the archiepiscopal palace into that of Brera, and now adorns the R. R. Gallery



Giorgione died at the early age of thirty-four, in 1511. Thus his productions, rather than the pupils he educated, remained to instruct the Venetians. Vasari, however, mentions several who have been contested by other writers. A Pietro Luzzo is recorded by Ridolfi;—a native of Feltre, called Zarato, or Zarotto,—who after being a pupil became a rival of Giorgione, and seduced from his house a woman, to whom he was passionately attached, at whose loss, it has been asserted by some that the disappointed artist died in despair. By others, on the contrary, he is said to have died of a disease contracted during his intercourse with the same lady. This Zarato, as we read in a MS. history of Feltre, and upon a MS. upon the pictures of Udine, is the same whom Vasari entitles, *Morto da Feltro*; and adds, that he went when young to Rome, and subsequently flourished in Florence and elsewhere, distinguished for his skill in grotesques; of which more hereafter. Going afterwards to Venice, he is known to have assisted Giorgione in the paintings he made for the Fondaco de' Tedeschi, about the year 1505; and, lastly, having remained some time at his native place, he embraced a military life, obtaining the rank of captain. Proceeding to Zara, he fell in battle near that place in his forty-fifth year; at least such is the account of Vasari. From the mention of his native place of Feltre, his assisting Giorgione in his works, and his surnames of Zarato and Morto, I think there is some degree of probability in the assertion contained in these MSS. though the dates attaching to the life of Morto in Vasari will not countenance the supposition of Ridolfi, of his being the pupil of Giorgione, a man considerably younger than himself; so that I should conjecture that Ridolfi may have denominated him a scholar of Giorgione, because, when already of a mature age, he painted under him as his assistant. Notwithstanding the assertion of Vasari, he had a tolerable genius for figures, and in the history already cited, written by Cambrucci, and in possession of the bishop of Feltre, a picture of our Lady between Saints Francesco and Antonio, placed at S. Spirito, and another at Villabruna, besides a figure of Curtius on horseback, upon a house at Teggie, are attributed to his hand. We gather from the same history that another Luzzi, by

name Lorenzo, a contemporary and perhaps friend of Pietro, painted very skilfully in fresco, at the church of S. Stefano; and that he was equally successful in oils, he himself assures us in his altar-piece of the proto-martyr S. Stefano, conspicuous for correctness of design, beauty of forms, force of tints, and bearing his name and the date of 1511.

The most distinguished disciple of the school of Giorgione is Sebastiano, a Venetian, commonly called, from the habit and office he assumed at Rome, Fra Sebastiano del Piombo. Having left Gian Bellini, he attached himself to Giorgione, and in the tone of his colours, and the fulness of his forms, imitated him better than any other artist. An altar-piece in S. Gio. Crisostomo, from his hand, was by some mistaken for the work of his master; so strikingly does it abound with his manner. It may be presumed, indeed, that he was assisted in the design; Sebastiano being known to possess no surprising richness of invention,—slow in the composition of most of his figures; irresolute; eager to undertake, but difficult to commence, and most difficult in the completion. Hence we rarely meet with any of his histories or his altar-pieces, comparable to the Nativity of the Virgin, at S. Agostino, in Perugia, or the Flagellazione, at the Osservanti of Viterbo, which is esteemed the best picture in the city. Pictures for private rooms, and portraits, he painted in great number, and with comparative ease; and we nowhere meet with more beautiful hands, more rosy flesh tints, or more novel accessories than in these. Thus, in taking the portrait of Pietro Aretino, he distinguished five different tints of black in his dress; imitating with exactness those of the velvet, of the satin, and so of the rest. Being invited to Rome by Agostino Chigi, and there esteemed as one of the first colourists of his time, he painted in competition with Peruzzi, and with Raffaello himself; and the rival labours of all three are still preserved in a hall of the Farnesina, at that period the house of the Chigi.

Sebastiano became aware, that in such a competition, his own design would not appear to much advantage in Rome, and he improved it. But occasionally he fell into some harshness of manner, owing to the difficulties he there encountered. Yet, in several of his works, he was assisted by

Michelangelo, from whose design he painted that *Pietà*, placed at the *Conventuali* of Viterbo, and the *Transfiguration*, with the other pieces which he produced, during six years, for S. Pietro in Montorio, at Rome. It is stated by Vasari, that Michelangelo united with him, in order to oppose the too favourable opinion entertained by the Romans, of Raffaello. He adds, that on the death of the latter, Sebastiano was universally esteemed the first artist of his time, upheld by the favour of Michelangelo; Giulio Romano, and the rest of the rival school, being all inferior to him. I am almost at a loss how to judge of a fact, which, if discredited, seems to cast an imputation upon the historian, and, if received, reflects very little credit upon Buonarrotti; and the reader will do best, perhaps, to decide for himself. The name of Sebastiano must also be added to the list of inventors, for his new method of oil painting upon stone, upon which plan he executed the *Flagellazione*, for S. Pietro in Montorio, a work as much defaced by time as the others which he made in fresco remain at the same place entire. He coloured also upon stone several pictures for private houses, a practice highly esteemed at its earlier period, but which was soon abandoned owing to the difficulty of carriage. Upon this plan, or some other resembling it, we find several pictures of the sixteenth century executed, and which, at this period, are esteemed in museums real antiques.\*

\* I made mention elsewhere of P. Federici's supposition, as being at least probable, that F. Sebastiano was the same person as F. Marco Pensaben, a Dominican. The year of their birth is certainly the same. But other dates are too discordant; if, indeed, we are not to suppose that the whole of what Vasari has written of Sebastiano, in his life of him, as well as in those of Sansio and Peruzzi, is merely fanciful. It is by no means worth our while to draw minute comparisons between the epochs of these two painters. In 1520, we found Pensaben in Venice; next at Trevigi, where he remained till July, 1521. Now, Sebastiano, the Venetian, was, at this very period, at Rome. The Car. Giulio de' Medici had committed to Raffaello the picture of the *Transfiguration*, which, having hardly completed, that artist died on Good Friday, 1520; and during the same time, as if in competition with Raffaello, Sebastiano was employed in painting the *Resurrection of Lazarus*, for the same cardinal, which, soon after, was exhibited along with the *Transfiguration*, and then sent into France. More still—he likewise drew the *Martyrdom of Santa Agata*, for the cardinal of Aragona; a piece which, in the time of Vasari, was

Among the disciples of the school of Giorgione, were, likewise, Gio. da Udine and Francesco Torbido, a Veronese, who has been surnamed *il Moro*, and both were distinguished practisers of his tints. In regard to Giovanni, afterwards a pupil of Raffaello, we have written, and we shall again write elsewhere. Moro remained but little with Giorgione, a much longer while with Liberale. Of this last he imitated very truly both the diligence and the design, in the former even surpassing him; always a severe critic upon himself, and slow in completing his undertakings. We rarely meet with him in altar-pieces, still more rarely in collections of paintings, for which he was often employed in sacred subjects and in portraits; deficient in nothing, except, perhaps, we could wish to see somewhat greater freedom of hand. In the dome of Verona, he painted several histories in fresco, among which is the Assumption of the Virgin, truly admirable; but the designs are not his, Giulio Romano having prepared the cartoons. His style of execution, however, is clearly enough perceived, which, in respect to colouring and to chiaroscuro, discovers him to be an artist, as Vasari has recorded, "as careful in regard to his use of colours, as any other who flourished at the same period."

The other names that here follow are included, according to history, in the train of Giorgione, not as his pupils, but his imitators. Yet all exhibit traces of Bellini, because the Venetian manner, up to the time of Tintoretto, did not so much aim at inventing new things, as at perfecting such as had already been discovered; not so desirous of relinquishing the taste of the Bellini, as of modernizing it upon the model of Titian and Giorgione. Hence it arose, that a people of painters were formed in a taste extremely uniform; and the exaggerated observation, "that whoever had cultivated an acquaintance with one Venetian artist of that age, knew them

in possession of the duke of Urbino; then in the Palazzo Pitti at Florence, whence it passed into France. There is the name of Sebastianus Venetus, and the year 1520, affixed to it. This artist therefore can, by no means, be confounded with F. Marco, nor the painting of this last at Trevigi be ascribed to the former. Such a mistaken opinion has been attributed to me by the learned P. Federici (vol. i. p. 120); but on what ground I know not.

all," seemed to have some ground in truth. But still, as I have said, it is exaggeration, as there is certainly much diversity of style and merit when compared with one another. Among the leading disciples of Giorgione are to be ranked three, who belong to the city or territory of Bergamo, and these are Lotto, as is most generally supposed, Palma, and Cariani. They resemble their master most frequently in fullness, but in the mixture and selection of colours they often appear of the school of Lombardy. More particularly in Cariani there is apparent a certain superficiality, like that of wax, equally diffused over the canvas, which shines so as to enliven the eye; and when seen at a distance, with but little light, appears in full relief, a result which others have also noticed in the works of Coreggio.

The name of Lorenzo Lotto is recorded by Vasari and elsewhere, in which accounts his country is considered as consisting of the entire state, as he himself, indeed, affixed to his picture of S. Christoforo di Loreto, "*Laurentius Lottus Pictor Venetus*."\* The late annotator of Vasari, observing the grace of countenance and the turn of the eyes remarkable in his pictures, supposed him to be a disciple of Vinci, an opinion that might be supported by the authority of Lomazzo, who mentions the names of Cesare da Sesto and Lorenzo Lotto together, both being imitators, in the distribution of their lights, of da Vinci. Lotto most likely profited by his vicinity to Milan, in order to cultivate an acquaintance with, and to imitate Vinci in many points; though I am not, therefore, inclined to discredit the account which gives him for a pupil to Bellini, and a rival to Castelfranco. But the style of the

\* We confess our obligations to Sig. Giuseppe Beltramelli, who informs us, in a work published in 1806, that this painter, generally supposed from Bergamo, was really a Venetian, being thus mentioned in a public contract: "*M. Laurentius Lottus de Venetiis nunc habitator Bergomi*." Father Federici, who, on the strength of some historian, pronounces him of Trevigi, brings forward another document in which Lotto is called, "*D. Laurentii Lotti pictoris, et de presenti Tarvisii commorantis*." If, therefore, "*habitor Bergomi*" does not prove him a native of Bergamo, will the words "*Tarvisii commorantis*" make him a native of Trevigi? But Father Affò, in one of his earliest pictures, found him entitled "*Tarvisinus*." Who, however, can assure us that it is in fact the handwriting of Lotto, which he there found written?

disciples of Lionardo, so uniform in Luini and in the other Milanese, is very slightly perceptible in the productions of Lotto. His manner is, in truth, wholly Venetian, bold in its colours, luxurious in its draperies, and like Giorgione, of a deep red in the fleshy parts. His hand, however, is less bold and free than that of the latter, whose loftier character he is fond of tempering with the play, as it were, of his middle tints; selecting, at the same time, lighter forms, to whose heads he gives a character more placid and a beauty more ideal. In the back-ground of his pictures he often retains a peculiar clear or azure colour, which, if it do not harmonize so much with the figures, confers distinctness on each individual, and presents them in a very lively manner to the eye. His pictures of S. Antonio, at the Dominicans in Venice, and of S. Niccolo, at the Carmine, which design he repeated in the S. Vincenzio, of the Dominicans at Recanati, are compositions extremely novel and original. In his others he varies little from the usual style; that of a Madonna seated on a throne, surrounded with saints, with cherubs in the air, or upon the steps. Yet these he relieves by the novelty of perspective, or by attitudes, or contrasted views. Thus in his specimen of the S. Bartolommeo, at Bergamo, entitled by Ridolfi, wonderful, he bestows upon the Virgin and the infant Jesus such finely diversified and contrasted motions, that they seem as if conversing with the holy bystanders, the one on the right and the other on the left hand. And in that of S. Spirito, sparkling as it were with graces, we meet with a figure of S. John the Baptist, drawn as a child, standing at the foot of the throne, in the act of embracing a lamb, and expressing so natural and lively a joy, at once so simple and innocent, with a smile so beautiful, that we can hardly believe while we gaze upon it, that Raffaello or Correggio could have gone beyond it.

Such master-pieces as these, with others that are to be seen at Bergamo, in churches and private collections, place him almost on a level with the first luminaries of the art. If Vasari did not fairly appreciate his merits, it arose only from his having viewed several of his less studied and less noble pieces. And it is true that he has not always exhibited the same degree of excellence, or force of design. The period in

which he chiefly flourished may be computed from the year 1513, when he was selected, among many professors of reputation, to adorn the altar for the church of the Dominicans at Bergamo; and, perhaps, the decline of his powers ought to be dated from 1546, an epoch inscribed upon his picture of *San Jacopo dell' Orio*, in Venice. He was employed also at Ancona, and in particular at the church of S. Dominico, at Recanati, where, interspersed among pieces of superior power, more especially in his smaller pictures, we detect some incorrectness in his extremities, and stiffness of composition, resembling that of Gian Bellini; whether, as it is conjectured by Vasari, they were among the earliest, or more probably amongst some of his latest efforts. For it is well known, that when far advanced in years, he was accustomed to retire to Loreto, a little way from Recanati, and that engaged in continual supplication to the Virgin, in order that she might guide him into a better method, he there closed the period of his days in tranquillity.

Jacopo Palma, commonly called *Palma Vecchio*, to distinguish him from his great-nephew Jacopo, was invariably considered the companion and rival of Lotto, until such time as Combe first confused the historical dates relating to him. By Ridolfi we are told that Palma employed himself in completing a picture left imperfect by Titian, at the period of his death in 1576. Upon this, and similar authorities, Combe takes occasion to postpone the birth of Palma, until 1540; adding to which the forty-eight years assigned him by Vasari, the time of his decease is placed in 1588. In such arrangement the critic seems neither to have paid attention to the style of Jacopo, still retaining some traces of the antique, nor to the authority of Ridolfi, who makes him the master of Benifazio, any more than to Vasari's testimony, in the work published in 1568, declaring him to have died several years before that period in Venice. He does not even consider, what he might more easily have ascertained, that there was another Jacopo Palma, great-nephew of the elder, who, according to the authority of Boschini (p. 110), was a pupil of Titian's as long as the latter survived; and that Ridolfi, on this occasion, entitled him *Palma* without the addition of *younger* on account of its being so extremely unlikely that

any would confound him with the elder Palma.\* Such, notwithstanding, was the case, and is, in fact, only a slight sample of the inaccuracies of the whole work. The same error has been repeated by too many authors, even among the Italians; and the most amusing of all is, that Palma the elder is said to have been born about the year 1540, while, almost, in the same breath, the younger Palma is declared to have been born in 1544. So much must here suffice as to his age, proceeding in the next instance to his style.

Much attached to the method of Giorgione, he aimed at attaining his clearness of expression, and vivacity of colouring. In his celebrated picture of Saint Barbara, at S. Maria Formosa, one of his most powerful and characteristic productions, Jacopo more especially adopted him as his model. In some of his other pieces, he more nearly approaches Titian, a resemblance, we are told by Ridolfi, consisting in the peculiar grace which he acquired from studying the earliest productions of that great master. Of this kind is the Supper of Christ, painted for Santa Maria *Mater Domini*, with the Virgin at San Stefano di Vicenza, executed with so much sweetness of expression as to be esteemed one of his happiest productions. There are many examples of both styles to be met with in the grand Carrara collection, as given in the list of Count Tassi (p. 93). Finally, Zanetti is of opinion that in some others he displays a more original genius, as exemplified in the Epiphany of the island of Saint Helena,† where he equally shines in the character of a naturalist who selects well, who carefully disposes his draperies, and who composes according to good rules. The distinguishing character then of his pieces is diligence, refinement, and a harmony of tints, so great as to leave no traces of the pencil; and it has been observed by one of his historians, that he long occupied himself in the production of each piece, and frequently retouched it. In the mixture of his colours, as well as other respects, he often resembles Lotto, and if less animated and sublime, he is, perhaps, generally speaking, more beautiful in the form of his heads, especially in those of boys and women. It is the opinion of some, that

\* Several works of the elder Palma are met with in Sermalta, a place in the province of Bergamo. A.

† This picture is now in the I. R. Pinacoteca of Milan.



in several of his countenances he expressed the likeness of his daughter Violante, very nearly related to Titian, and a portrait of whom, by the hand of her father, was to be seen in the gallery of Sera, a Florentine gentleman, who purchased at Venice many rarities for the House of the Medici, as well as for himself (Boschini, p. 368). A variety of pictures intended for private rooms, met with in different places in Italy, have also been attributed to the hand of Palma; besides portraits, one of which has been commended by Vasari as truly astonishing, from its beauty; and Madonnas, chiefly drawn along with other saints, on oblong canvas; a practice in common use by many artists of that age, some of whom we have already recounted, and others are yet to come. But the least informed among people of taste, being ignorant of their names, the moment they behold a picture between the dryness of Giovanni Bellini and the softness of Titian, pronounce it to be a Palma, and this, more particularly, where they find countenances well rounded and coloured, landscape exhibited with care, and roseate hues in the drapery, occurring more frequently than any of a more sanguine dye. In this way Palma is in the mouths of all, while other artists, also very numerous, are mentioned only in proportion as they have attached their own names to their productions. One of these, resembling Palma and Lotto, but slightly known beyond the precincts of Bergamo and some adjacent cities, is Giovanni Cariani, as to whom Vasari is altogether silent. One of his pieces, representing our Saviour, along with several saints, and dated 1514, I have myself seen at Milan, which appears to have been altogether formed upon the model of Giorgione. If I mistake not, it is a juvenile production, and when compared with some others, which I saw at Bergamo, very indifferent in its forms. The most excellent of any from his hand, is a Virgin, preserved at the Servi, with a group of beatified spirits, a choir of angels, and other angels at her feet, engaged in playing upon their harps in concert. It is an exceedingly graceful production, delightfully ornamented with landscape and figures in the distance; very tasteful in its tints, which are blended in a manner equal to the most studied specimens of the two artists of Bergamo, already mentioned; thus forming with them a triumvirate, calculated to reflect honour upon any country. It has been

stated by Tassi, that the celebrated Zuccherelli never visited Bergamo, without returning to admire the beauties of this picture, pronouncing it one of the finest specimens of the art he had ever beheld, and the best which that city had to boast. Cariani was also no less distinguished as a portrait-painter, as we gather from a piece belonging to the counts Albani, containing various portraits of that noble family; and which, surrounded with specimens of the best colourists, would almost appear to be the only one deserving of peculiar admiration.

The city of Trevigi may boast of two artists belonging to the same class, though widely differing from each other. One of these is Rocco Marconi, distinguished by Zanetti among some of the best disciples of Bellini, and erroneously referred by Ridolfi to the school of Palma. He excelled in accuracy of design, taste of colouring, and diligence of hand, though not always sufficiently easy in his contours, and for the most part exhibiting a severity almost approaching to plebeian coarseness in his countenances. Even in the earliest production attributed to him, executed in the year 1505, and preserved in the church of San Niccolo, at Trevigi, Ridolfi detects that peculiar clearness of style, which may be traced also so strongly in his Three Apostles, at SS. Giovanni and Paolo, as well as in his few other pictures dispersed among the public places. Indeed, half-length figures of this artist are by no means of rare occurrence in private collections, though he can boast no single specimen so beautiful, or so completely Giorgionesque, as his Judgment of the Adulteress, to be seen in the chapter of San Giorgio Maggiore, and of which there is either a duplicate or a copy at San Pantaleo, and in other places. The other of these two artists, is Paris Bordone, the elevation of whose mind and genius seemed to correspond with that of his birth. After having been a pupil of Titian for a short period, he became an enthusiastic imitator of Giorgione, finally adopting an originality of manner, whose peculiar grace bears no resemblance to that of any other painter. His forms may truly be said to breathe, to glow, and even to laugh, with a force of colouring, which, incapable of displaying a greater degree of truth than that of Titian, aimed, nevertheless, at more variety and attraction;

while, at the same time, they were not wanting in delicacy of design, novelty of drapery, propriety of composition, and a peculiarly lively air of the heads. In the church of S. Giobbe, he produced a picture of S. Andrew embracing his Cross, with an angel seen hovering above, in the act of bestowing upon him the crown of martyrdom ; while in one of the two saints, represented at the side, he drew the figure of S. Peter, in the act of gazing upon him with a kind of envy ; an idea equally novel and picturesque. A similar method he adopted in other of his works, produced in great part for the ornament of his native place and its vicinity. Not a subject but is taken from the antique ; yet each of them is treated with originality. Of such kind, is that picture of a true Paradise, seen in the Ognissanti at Trevigi, and those evangelical mysteries in the cathedral of the same city, represented in an altar-piece, divided into six different groups, at the request, it is presumed, of the person who engaged him to execute it. Here, we behold, assembled in a small space, every thing of the most pleasing and beautiful kind, which he has elsewhere scattered throughout the whole of his works. In Venice, his representation of the restoration of the ring to the Doge, by a fisherman, possesses a high reputation ; and this, accompanied with that of the Tempest, shortly before described, by Giorgione, forms an admirable contrast in its beauty to the terrors abounding in the latter. Decorated with the finest specimens of architecture, and a profusion of animated and well-adapted figures, as varied in their actions as in their draperies, it has been commended by Vasari as the master-piece of his labours. The same artist is, likewise, highly prized in collections. Madonnas of his are to be met with, characterized by the uniformity of their countenance, as well as some of his portraits, often attired in the manner of Giorgione, and composed with fine and novel embellishments. Being invited to the court of Francis II., he acquired the favour of that monarch and of his successor, thus enriching himself by the exercise of his talents. He had a son who pursued the same branches of the art ; but from his picture of Daniel, remaining at Santa Maria Formosa, in Venice, it is evident how very inferior he must have been.

At the same time flourished one Girolamo da Trevigi, a

different artist to his namesake already mentioned by us, who, induced probably by the example of his noble fellow-citizen, and turning his attention to a more select style than the generality of the Venetian school, applied himself to the models of Raffaello and the Romans. He is entitled by Padre Federici, upon the authority of Mauro, Pennacchi, and is considered by him the son of that Piermaria of whom we made brief mention before (page 109). There is little from his hand remaining at Venice, but more in Bologna, particularly at San Petronio, where he painted in oil the histories of S. Antony of Padua, with judgment and grace, combined with an exquisite degree of polish, which obtained for him the commendation of Vasari. It was here he happily succeeded in uniting the excellences of the two schools, though he did not flourish long enough to mature them, having devoted himself to the military occupation of an engineer, to which service he fell a victim in 1544, while in England; he was killed, according to Vasari, in his thirty-sixth year. On this last point, we can scarcely admit the emendation offered us by the author of the "Description of Vicenza," who would substitute for this earlier date the age of seventy-six years, a period of life when men seldom encounter their final doom in the field. In this instance, perhaps, the emendator was not aware that there exist signatures of a Girolamo da Treviso, met with upon pictures from the year 1472 to that of 1487, uniformly of ancient design; an artist, who could not, in the common course of life, have survived to become an excellent disciple of Raffaello, and the assistant of Pupini at Bologna, about the year 1530. He failed, therefore, to make a distinction between two painters of the same name, as it will be perceived we have done, followed by the authority of Padre Federici.

Finally, in this list must be enumerated Gio. Antonio Licinio, either Sacchiense, or Cuticello,\* until such period, as happening to be wounded in the hand by his brother, he renounced all title to his family name, assuming the appellation

\* Thus called by the oldest writers, though, from his father's testament, recently brought to light, it appears to be erroneous. Here his father is entitled, Angelus de Lodesanis de Corticellis (or in a MS. of the Signori Mottensi of Pordenone, de Corticelsis) Brixiensis.

of Regillo. He is commonly, however, called Pordenone, from his native place, formerly a province, and now a city of the Friuli. "In this province," it is observed by Vasari, "there flourished, during his time, a great number of excellent artists, who had never visited either Florence or Rome; but he stood pre-eminent above all, surpassing his predecessors in the conception of his pieces, in design, in boldness, in the use of his colours, in his frescos, in rapidity, in grandeur of relief, and, indeed, in every other attribute of the arts." It is uncertain whether he attended the school of Castelfranco, as it has been supposed by some, and much more so, whether he was a fellow-student along with him and Titian, under Giovanni Bellini, a supposition started by Rinaldis (p. 62). To me, the opinion reported by Ridolfi appears nearer the truth, that having first studied, in his youth, the productions of Pellegrino, at Udine, he subsequently adopted the manner of Giorgione, following the bias of his own genius, invariably the artist's safest guide in the formation of a style. Other disciples of Giorgione more or less resembled him in manner, but Pordenone seemed to vie with him in spirit, a spirit equally daring, resolute, and great; surpassed by no other, perhaps, in the Venetian school. Yet in Lower Italy he is little known beyond his name. The picture with the portraits of his family, preserved in the Palazzo Borghese, is the best production of his that I have met with in these parts. And elsewhere, indeed, we rarely behold such histories as his exquisite picture of the Raising of Lazarus, in possession of the Conti Lecchi, at Brescia. Nor does he abound in altar-pieces, beyond the province of Friuli, which boasts of several in different places, though not all equally genuine. The few executed in Pordenone are unquestionably his, inasmuch as he has himself described them in a memorial still extant.\* The collegiate church possesses two of these; one consisting of a Holy Family, with S. Christopher, executed in 1515, very finely coloured, but not exempt from some inaccuracies. The other bears the date of 1535, representing S. Mark in the act of consecrating a bishop, along with other

\* It is inserted in a Transunto of MSS. belonging to the noble Ernesto Mottensi of Pordenone, communicated to me by the P. D. Michele Turriani Barnabita, extremely skilled in the parchments and ancient memorials of Friuli.

saints, and with perspective ; a piece, says its author, *posta in opera, non finita*, begun, indeed, but not finished. A more complete specimen was to be seen at San Pier Martire di Udine, in his Annunciation, since retouched and destroyed. Some there are who have preferred, before every other, that preserved in S. Maria dell' Orto, at Venice. It consists of San Lorenzo Giustiniani, surrounded by various saints, among whom S. John the Baptist appears naked according to the rules of the most learned schools ; while the arm of S. Augustine is seen, as it were, stretched forth out of the picture, an effect of perspective this artist has repeated in various other places. The most beautiful of his pieces in Piacenza, where he had established himself, is his picture of the Marriage of S. Catherine, upon a dark ground, which gives a roundness to the whole of the figures ; it is full of grace in those of a more tender character, and displays grandeur in the forms of S. Peter and S. Paul, represented on the two sides ; in the last of whom, as well as in the S. Rocco of Pordenone, he gave a portrait of himself.

But his works in fresco display the highest degree of merit ; great part of which he produced in the Friuli, besides numerous others scattered throughout castles and villas, no longer distinguished by strangers, except from the circumstance of possessing some painting of Pordenone. Such places are Castions, Valeriano, Villanova, Varmo, Pallazuolo, where he is with certainty known to have employed his talents. A few remnants are likewise preserved in Mantua, in the Casa de' Cesarei, and in the palazzo Doria, at Genoa ; some at S. Rocco, and the cloisters of S. Stefano, in Venice, and many specimens in high preservation in the dome of Cremona, and at Santa Maria di Campagna, in Piacenza, where, in collections, and in the façades of houses, other pieces of his are pointed out. His labours in fresco, however, are not all equally studied and correct ; more particularly those in his native Friuli, which he produced at an early age in great abundance, and for a small price. He is more select in his male forms than in those of his women, whose model he appears to have frequently taken from very robust rather than very beautiful subjects, most probably met with in the adjacent province of Carnia, where he is said to have indulged his

early passions. But in every thing he undertook we may invariably trace the workings of a vigorous fancy, rich in conceiving, in varying, and developing his ideas; powerful in his exhibition of the passions, displaying the master-hand that encounters the difficulties of the art with the most novel combinations in the science of fore-shortening, with the most laboured perspective, and with a power of relief which appears perfectly starting from the canvas.

In Venice, he seemed to surpass all he had before done. The competition, or rather enmity, subsisting between him and Titian, served as a spur, both by day and night, to actuate him to fresh exertions. He was at times even accustomed to paint with arms at his side; and it is the opinion of many, that such emulation was of no less advantage to Titian, than was the rivalry of Michelangelo to Raffaello. In this instance, also, the one excelled in strength, the other in grace of hand; or, as it has been observed by Zanetti, nature prevailed in Titian in a superior degree of manner, while in Pordenone both shone with an equal degree of excellence. To have competed with Titian is a circumstance not a little honourable to his name, and has acquired for him in the Venetian school the second rank, at least, in a period so prolific in excellent artists. A portion of the people, indeed, then preferred him to Titian; for, as I have elsewhere observed, there is nothing so well calculated to surprise the multitude as the production of fine effect and of the chiaroscuro, in which art he is known to have first preceded Gaercino. Pordenone was highly favoured, and presented with the title of cavalier by Charles V.; and being subsequently invited to the court of Ercole II., duke of Ferrara, he died there shortly after, not without suspicion of having been poisoned. We have in the next place to give an account of his school.

Bernardino Licinio, from his surname probably a relation of the foregoing, was an artist who is here deserving of mention. We gather from history, as well as from his manner, that he was also a pupil of Pordenone; and there remains at the Conventuali, in Venice, an altar-piece of the usual antique composition, quite in the style of the other Licinio, from his hand. It is reported, likewise, that some of his portraits are

preserved in different collections which have been erroneously ascribed to the elder Pordenone. Sandrart makes mention of Giulio Licinio da Pordenone, a nephew and scholar to Gio. Antonio, adding that he employed himself in Venice; thence transferred his residence to Augusta, where he left behind him some truly surprising specimens in fresco, which obtained for him with some a higher reputation than his uncle. He would appear to be the same Giulio Lizino, who, in competition with Schiavone, Paul Veronese, and other artists, produced the three circular pieces, in the library of St. Mark, in the year 1556. By Zanetti he is considered of Roman origin,\* but this is a mistake, arising from Giulio's having assumed the title of Romano during his residence in the capital; while he retained it in Venice, the better to distinguish him from the other Licinj, in the same manner as we have already observed of one of the Trevisani, about the same period.

Giannantonio Licinio the younger was a brother to Giulio, and more commonly named Sacchiense, an artist who has been highly commended, but whose works are no longer to be seen, not even in Como, as far as we can learn, where he died.

After the Licinj we ought next to record the name of Calderari, a distinguished pupil of Gio. Antonio, who has succeeded in sometimes imposing upon the most acute judges. Thus it has occurred in the parish church of Montereale, where he produced many scripture histories in fresco, which had been uniformly ascribed to the hand of Pordenone, until the discovery of a document establishing the contrary. He is even little known in his native place of Pordenone, and his frescos in the cathedral were attributed to the pencil of Amalteo. Pordenone may also boast of another disciple in Francesco Beccaruzzi da Conighiano. For this we have the authority of Ridolfi, confirmed by the artist's own work, ornamenting his native place, of St. Francis in the act of receiving the stigmata, or marks of Christ, a figure more striking in point of relief than of colouring. To the same school has been added by Orlandi, the name of Gio. Batista Grassi, a good painter, but more excellent as an architect, and the

\* See his work on Venetian Painting, p. 250.



same from whom Vasari drew his notices of the painters of Friuli. I should be inclined, however, to refer him to some other school, both on account of Vasari's silence on a point so creditable to him, and his resemblance to the manner of Titian in such of the few pieces as have been well preserved, and are exempt from modern retouches of art. Of this kind are his pictures of the Annunciation; the Translation of Elias; and the Vision of Ezekiel, in the cathedral of Gemona, on the doors of the organ there.

The last name to be enumerated in this class, is that of Pomponio Amalteo, a native of San Vito, and of a noble family which yet boasts its descendants at Uderzo. He was one of the most excellent of Giannantonio's pupils, and introduced his master's style into the Friuli, for which reason we shall here give him a place, together with the whole of his followers. He was son-in-law to Pordenone, and the artist who succeeded him in his school at Friuli. Both there and in other places he employed himself in works of distinguished merit. He preserved the manner of his father-in-law, as has been observed by Ridolfi, who erroneously ascribes to Licinio the Three Judgments, indisputably the production of Amalteo, which he represented in a gallery at Ceneda, in which causes are decided. They consist of the Judgment of Solomon, of that of Daniel, and a third of Trajan; the whole completed in the year 1536. It is everywhere evident that he aspired to originality of manner; his shading is less strong, his colours are brighter, and the proportions of his figures and all his ideas are upon a less elevated scale than those of his father-in-law. Some faint idea of his works may be gathered from Vasari and Ridolfi, who omitted, however, many of them, among others the five pictures of Roman histories adorning the Hall of the Notaries at Belluno; but it is only some faint idea, inasmuch as neither these two writers, nor Altan, who collected memorials of him in a little work, were at all enabled to do full justice to the labours of an artist who continued to occupy himself, assisted by various other hands, until the latest period of his life. Hence it is that the bulk of his works can by no means boast the same degree of excellence as the Three Judgments we have mentioned, or the picture of S. Francis, at the church of that name, in Udine,

esteemed one among the valuable pieces belonging to the city. Still, wherever or upon whatever subject he employed himself, he displayed the powers of a great master, educated by Pordenone ; and one who not only shewed himself, with the generality of Venetians, a splendid colourist, but designed far more accurately. The same merit continued, for some period, to characterize his successors, who, however, if I mistake not, were greatly inferior to him in genius ; excepting only his brother, with whom we shall commence the history of Pomponio's school.

His name was Girolamo, and, receiving the instructions of his brother, he is supposed to have assisted him in his labours, giving proofs of a noble genius, which he more peculiarly manifested in works of design ; in small pictures, which appeared like miniature ; in several fables executed in fresco, and in an altar-piece which he painted in the church of San Vito. Ridolfi commends him highly for his spirited manner, and another of the old writers, as we learn from Rinaldis, gives his opinion, that if he had flourished for a longer period, he would, perhaps, have proved no way inferior to the great Pordenone. Hence I find reason to conclude that Girolamo continued, during life, the exercise of his art ; and that the report transmitted to us through Ridolfi, about a century after his death, of his brother Pomponio having devoted him, out of jealousy of his genius, to mercantile pursuits, as was certainly the case with a brother of Titian, must have been wholly without foundation.

Pomponio likewise availed himself of the aid of Antonio Bosello in the paintings he produced at Ceneda, as well as for the Patriarch within the gallery just before recorded, and for the canons in the organ of the cathedral. This artist must assuredly have arrived at some degree of perfection, inasmuch as we are in possession of the particulars of various salaries paid to him, distinct from such as were paid to the principal. As I find mention in Bergamo of an Antonio Boselli, memorials of whom subsist there between the period of 1509 and that of 1527, it is extremely probable that he was the same painter, who, being unable to contend with the fame of Lotto, and so many other of his contemporaries in that celebrated school, sought for better fortune beyond his native place. It

is certain he exercised his talents in Padua, and thence he might easily penetrate into Friuli, and give his assistance to Pomponio, whilst employed at Ceneda during the years 1534, 1535, and 1536.

In the course of time, Amalteo, having bestowed two of his daughters in marriage, appears to have obtained the assistance of his sons-in-law, both painters, and promoted by him in the progress of their art. Quintilia, who had the reputation of a fine genius, familiar with the principles both of painting and engraving, and more particularly excellent in portraits, became united to Gioseffo Moretto, of Friuli, although there remains only a single altar-piece of his in the Friuli, in the province of San Vito, bearing the following inscription: "Incheavit Pomponius Amalteus, perfecit Joseph Moretius, anno 1588;" a short time previous to which date, his father-in-law had resigned his profession with his life. The other daughter espoused Sebastiane Seccante, mentioned by Ridolfi, and esteemed in Udine for his two grand pictures embellished with fine portraits, with which he ornamented the castle of the city; and still more so for several of his altar-pieces. Of these there is one at San Giorgio, representing the Redeemer, suffering under the cross, between various figures of cherubs, holding other instruments of his passion; a piece that displays all the excellent maxims derived from his education. This artist may be pronounced the last of the great school, whose productions do credit to a good collection. His brother, Giacomo, who did not apply himself to painting until he had attained his fiftieth year; Sebastiano, the son of Giacomo, who became early initiated in the art, without even equalling his father, with their relative Seccante, who lived at the same period, were none of them esteemed, even in Udine, beyond mediocrity in their respective lines. Two natives, however, of San Vito, named Pier Antonio Alessio, and Cristoforo Diana, were much commended by Cesarini, one of Amalteo's contemporaries. They were employed in their studies at the very period that the former wrote his dialogue; though there remain no memorials of Pier Antonio, similar to those of Cristoforo, of whom Altan discovered several specimens at San Vito, in a very good style, besides one preserved in the monastery of Sesto, bearing traces of his

name, which he had inscribed upon it. We shall close this catalogue with the name of another disciple of Amalteo, belonging to San Daniele, where, among some other remains, there is a tolerably good fresco, preserved in the façade of one of the inns in the suburbs of the place. It represents the Virgin, seated with the divine child, her throne surrounded by S. Thomas the Apostle, and S. Valentine, along with other saints; and it bears the inscription "Opus Julii Urbanis, 1574;" it partakes of the taste of Amalteo, and of Pordenone, the succession of whose school we have just completed, history affording us no further materials for description.

Whilst the school of Amalteo continued to embellish various cities, provinces, and villas of the Friuli, another from the same place started into competition with it, first introduced by Pellegrino, of which mention has been made at page 111, though I reserved its description for this place. The whole of Pellegrino's disciples followed him at a very unequal pace, and few of their works can be pointed out which appear to catch the spirit of his fresco of S. Daniel, or his altar-piece at Cividale, already mentioned with praise. Luca Monverde was an artist who flourished but for a short period, nor ever advanced beyond the Bellini manner, imbibed from his master at a very early age. In this, however, he arrived at so high a degree of perfection, that his picture, adorning the great altar of the Grazie at Udine, a church dedicated to S. Gervasio and S. Protasio, which is there placed around the throne of the Virgin, was highly commended previous to its being retouched. And we are elsewhere informed that Luca, while he flourished, was regarded as a sort of prodigy of genius. Girolamo d'Udine, supposed also to come under this standard, has been omitted by Grassi, in his sketch of the painters transmitted to Vasari, and is no otherwise known than for his little picture of the Coronation of our Lady, remaining in San Francesco at Udine, with his name attached. The vigour of its colours is striking, the invention novel, but rather strained; and, if I mistake not, the whole betrays an artist educated with other maxims. I pass over Martini, though I am aware Altan maintains him to have been a scholar, rather than a fellow-pupil of Pellegrino; but the

authority of Vasari, combined with his own beautiful picture at S. Mark's, so nearly simultaneous with that of Pellegrino, induce me to retain my own opinion. I should hardly venture to decide to which of the two preceding masters Bernardino Blaceo ought to be referred; an artist who appears, from the great altar-piece of S. Lucia, with his name attached, to have retained the ancient style of composition, while in other points his manner is sufficiently graceful and modern. Another artist who has been with more certainty given as a pupil to Pellegrino, was by birth a Greek, of singular merit in his art, but who has retained only his national appellative of N. Greco. Thus the number of disciples from San Daniele, at all worthy of such a master, is reduced to two, Florigerio and Floriani. The labours of the former in Udine, executed in fresco, have however perished, though his picture of S. George, in the church of the same name, still survives, of itself sufficient to constitute an artist's fame. It is esteemed by many the best specimen in the city, displaying both in the figures and the landscape a strength of hand which appears to rival Giorgione more than any other model we could mention. He painted, likewise, with equal spirit, though scarcely, perhaps, with equal softness, in the city of Padua; and there he subscribed his name to one of his frescos, Florigerio, as it has been read by the "Guida" of Padua, in which I agree; and not Flerigorio, as he has been called by some historians. Francesco Floriani, together with his brother Antonio, though devoting his talents to the service of Maximilian II., at Vienna, boasts, nevertheless, a high reputation in Udine. He was more particularly excellent in portrait, a specimen of which is in possession of Signor Gio. Batista de Rubeis; being a portrait of Ascanio Belgrado, which might almost be placed in competition with Moroni or Tinelli. He produced several altar-pieces for churches, the most highly admired of which was, perhaps, that placed at Reana, a village near Udine. It has recently been purchased and divided into as many small pictures as the number of saints which it contained, and which now belong to a private collection.

But it is at length time to proceed to Tiziano Vecellio, a name the reader has probably long wished to greet. Yet I fear I shall hardly gratify his expectations; for where we

have formed enlarged ideas of an artist's worth, every attempt to do justice to the splendid merits we admire appears not only inferior, but in some measure derogatory to the character we would exalt. But if in treating on the qualities of artists, we may consider a particular estimation of their characteristic talents preferable to warm commendations, I shall avail myself of the judgment of an excellent critic, who was accustomed to say that Titian observed and drew nature in all her truth, better than any other artist. To this I might add the testimony of another, that of all painters, he was most familiar with nature, in all her forms; the universal master, who in every subject he undertook, whether figures, elements, landscape, or other pieces, imprinted upon all that lively nature constituting the great charm of his genius. He was gifted, likewise, with a peculiarly sound judgment, tranquil, penetrative, and decidedly studious of what was true, rather than what was novel and specious; a character no less essential to the production of true painters than of true writers.

The education he first received from Sebastiano Zuccati, a native of the Valteline, though supposed to have been of Trevigi,\* and next from Gian Bellini, had the effect of rendering

\* By means of Sig. Ab. Gei, of Cadore, a young man of the most promising abilities, I have obtained notice of an artist belonging to that place, who, from various authorities, is supposed to have been the instructor of the great Titian. It is certain he flourished towards the close of the fifteenth century; nor does there exist accounts of any other artist of Cadore, capable of initiating his countrymen in a knowledge of the art. Three of his pictures in water-colours, in the usual style of composition at that time, so frequently described, are yet extant; the first, a fine altar-piece, adorning the parish church at Selva, in which the titular S. Lorenzo, with others, in an upright posture, are seen surrounding the throne of the Virgin; a second, of smaller size, is in the Oratory of Sig. Antonio Zamberlani, in the parish church of Cadore, where the throne appears encompassed with cherubs playing upon instruments; the third, placed at San Bartolommeo of Nابیù, is divided into six compartments; the best, or at least the most free from harshness of manner of the whole. It is inferior, however, in design to Jacopo Bellini, though equal, perhaps, in point of diligence and colouring, and similar in its style. Upon the first he has inscribed, "Antonius Rubeus de Cadubrio pinxit;" upon the second, "Opus Antonii RUBER:" but the letter x being defaced, the word looks like RUBLI; upon the third is found "Antonius Zaudanus (da Zoldo) pinxit." Thus, if we combine these inscriptions, it will appear that this ancient painter, whom we now place at the head of the artists belonging to that prolific clime, was Antonio Rossi Cadorino.

him a minute observer of every object falling under the senses. To such a degree of excellence did he carry it, that when, later in life, he wished to compete with Albert Durer, and produced, at Ferrara, the Christ to whom the Pharisee is seen offering the piece of money,\* he executed it with so much exactness as to surpass even the minuteness which characterizes that artist. Indeed, in several of those figures, the hairs might be numbered, the skin of the hands, the very pores of the flesh, and the reflection of objects in the pupils; yet with all this, the work failed not of success, for where the pictures of Durer appear to diminish and lose their effect at a distance, this improves in size, and grows, as it were, upon the spectator. But he never repeated any specimen in this style, adopting, as is well known, while yet very young, that free and unshackled manner, first originating with his fellow-student, afterwards his rival, Giorgione. A few of the portraits, indeed, painted by Titian, during that short period, are not to be distinguished from those of Giorgione himself. I say during that period, because shortly afterwards he formed a new style, less bold, clear, and fiery, but one peculiarly his, the sweetness of which attracts the spectator more by its artless representation of truth, than by the novelty of its effect. The first specimen he is known to have produced altogether in the Titian manner is preserved in the sacristy of San Marziale, representing the archangel Raphael, with Tobias at his side, painted in the thirtieth year of his age. Following at a short interval, if we are to give credit to Ridolfi, he next produced that fine representation of our Lord, for the college of the Carità, one of the grandest pictures, and the richest, perhaps, in point of figures, which we have now to boast; many of them having since perished in different conflagrations.

From these, and a few others, painted in the zenith of his

\* See Ridolfi. This picture is now in Dresden, and Italy abounds with copies. One of these I saw at S. Saverio di Rimini, inscribed with the name of Titian on the band of the Pharisee, a very beautiful production, and believed by many to be a duplicate rather than a copy. Albert was in Italy in 1495 and in 1506. In Venice, one of his pictures, in the council of the Ten, is cited by Zanetti; it is Jesus Christ shewn to the people; and an altar-piece is also mentioned by Sansovino, placed at S. Bartolommeo, commended both by him and by other writers. (See the Sig. Morelli's Annotations on the "Notizia," p. 223.)

fame, his critics have gathered the general idea of his style ; the greatest contest which they have amongst themselves, relating to the design. By Mengs he is denied the title to rank among good designers,\* considering him an artist of ordinary taste, by no means familiar with, however well he might, if he pleased, have succeeded in the study of the antique, possessing so very exact an eye in copying objects from nature. Vasari appears to be of the same opinion, where he introduces Michelangelo observing, after viewing the Leda of Titian,† “that it was a great pity the Venetian artists were not earlier taught how to design.” The judgment formed of him by Tintoret, though placed in competition with him, was less severe, namely, “that Titian had produced some things which it was impossible to surpass, but that others might have been more correctly designed.” And among these more excellent pieces, he might indisputably have included his San Pietro Martire, in the church of SS. Giovanni and Paolo, a piece, says Algarotti, which the best masters have agreed in pronouncing “free from every shade of defect ;” besides that fine Bacchanal, and a few others, ornamenting a cabinet of the duke of Ferrara, and declared by Agostino Caracci prodigies of art, and the finest paintings in the world.‡ Fresnoy was of opinion that in the figures of his men he was not altogether perfect, and that in his draperies he was somewhat insignificant ;§ but that many of his women and boys are exquisite, both in point of design and colouring. This commendation is confirmed by Algarotti, in respect to his female forms, and by Mengs in those of his boys. Indeed it is almost universally admitted that in such kind of figures, no artist was ever comparable to him ; and that Poussin and Fiammingo,|| who so greatly excelled in this particular, acquired it only from Titian’s pictures. Reynolds¶ also affirms that, “although his style may not be altogether as chaste as that of other schools of Italy, it nevertheless possesses a certain air of senatorial dignity ; and that he shone in his portraits as an artist of first-rate character ;” and

\* Opere, tome i. p. 177.

† See his Life of Titian.

‡ See Bottari, Notes to Vasari, in the Life of Titian.

§ See “Idea della Pittura,” edizione Rom. p. 287.

|| See Passeri.

¶ On the Arts of Design, Discourse, &c.



he concludes by observing that he may be studied with advantage even by lovers of the sublime.\*

Zanetti assigns him the first rank in design, among all the most distinguished colourists; asserting that he was much devoted to the study of anatomy, and copying from the best antique;† but supposes that he was not ambitious of affecting an extensive knowledge of the muscles, nor aimed at displaying an ideal beauty in his contours; whether he had not early enough acquired facility in these, or for some other reasons. For the rest, he adds, the Titian manner was uniformly elegant, correct, and dignified in its female forms, and in its boys; elevated, great, and learned for the most part in those of its men; while in testimony of his naked figures, he adduces the history-pieces, painted for the sacristy of La Salute, whose beauty of design appears to triumph, even in the extremities, while it boasts the rare merit of a striking acquaintance with the science of foreshortening, both appearing blended together. Had the historian been desirous of extending his notice to such works as are to be met with in foreign parts, he might have added much valuable matter upon the subject of his Bacchanals, and his pictures of the Venus; one of which, adorning the royal gallery at Florence, was justly thought to vie with that of the Medici herself, the most exquisite triumph of Grecian art. For skill in his draperies, Zanetti further brings the example of his S. Peter, painted on an altar of the Casa Pesaro, with a very artificially wrought mantle; adding that he occasionally sacrificed the appearance of the drapery, purposely to give relief to some neighbouring object. In this contest of opinion, between true judges of the art, I shall decline inter-

\* To this opinion of the English writer, however preferable to that of other critics, we might add that Titian's style, nevertheless, is not generally so chaste as that of some of the other schools of Italy.—A.

† He drew his head of San Niccolo a' Frari from a cast of the Laocoon; and from other models of the antique, that of S. John the Baptist, and of the Magdalen of Spain. From a Greek basso-relievo he likewise copied the angels of his S. Peter Martyr. The same artist drew the Cesars, at Mantua, a work very highly commended, and impossible to have been so well executed without a knowledge of ancient sculpture, of which there yet exists a fine collection at Mantua. But what he drew from the antique, he also inspired with nature, the sole method of profiting by it, when a painter aspires to a higher character than that of a mere statuary.—See Ridolfi, p. 171.

fering with my own, observing only, in justice to so extraordinary a genius, that if happier combinations had led him to become familiar with more profound maxims of design, he would probably have ranked as the very first painter in the world. For he would have been allowed to be the first and most perfect in design, as he is by all allowed to have no equal in point of colouring.

Many critics have pushed their inquiries from the artist into the peculiar character of his *chiaroscuro*; and the most copious among these is Signor Zanetti, who devoted years to its examination. I select some of his observations, premising, however, that he left a large portion of them to the more studious, desirous themselves of developing them, in the works of Titian. And, in truth, his pictures are the best masters to direct us in the right method of colouring; but, like the ancient classics, that are equally open, and equally the subjects of commentary to all, they are only of advantage to those who are accustomed to reflect. I have already mentioned the lucid clearness predominating in Venetian paintings, and more especially in those of Titian, whom the rest adopted for their model. I then, too, pronounced it to be the result of very clear primary grounding, upon which a repetition of colours being laid, it produces the effect of a transparent veil, and renders the tints of a cast no less soft and luscious than lucid. Nor did he adopt any other plan in his strongest shades, veiling them with fresh colour, when dry; renewing, invigorating them, and warming the confines that pass into the middle tints. He availed himself, very judiciously, of the power of shade; forming a method not altogether that of a mere naturalist, but partaking of the ideal. In his naked forms he cautiously avoided masses of strong shades and bold shadows, although they are sometimes to be seen in nature. They certainly add to the relief, but they much diminish the delicacy of the fleshy parts. Titian, for the most part, affected a deep and glowing light; whence, in various gradations of middle tints, he formed the work of the lower parts; and having very resolutely drawn the other parts, with the extremities, stronger, perhaps, than in nature, he gave to objects that peculiar aspect which presents them, as it were, more lively and pleasing than the truth. Thus, in his portraits, he centres the chief power in

the eyes, the nose, and the mouth, leaving the remaining parts in a kind of pleasing uncertainty, extremely favourable to the spirit of the heads, and to the whole effect.

But since the variations of depth and delicacy of shades are insufficient, without the aid of colours, in this branch he likewise found for himself an ideal method, consisting of the use, in their respective places, of simple tints, copied exactly from the life, or of artificial ones, intended to produce the illusion required. He was in the habit of employing only few and simple colours; but they were such as afforded the greatest variety and contrast; he knew all their gradations, and the most favourable moments for their application and opposition to each other. There appears no effort, no degree of violence in them, and that striking diversity of colours which seems to strive, one above another, for the mastery, as it were, in his pictures has all the appearance of nature, though an effect of the most bold and arduous art. A white dress, placed near a naked figure, gives it all the appearance of being mingled with the warmest crimson, while he employed nothing beyond simple terra rossa, with a little lake in the contours, and towards the extremities. Certain objects, in themselves dark and even black, produce a similar effect upon his canvas; and which, besides enlivening the adjacent colour, give force to the figures, wrought, as was before stated, with gradual middle tints. It is said to have been his favourite opinion, transmitted to us by Boschini (p. 341), that whoever aspires to become a painter, must make himself familiar with three colours, and have them ready upon his palette; these are white, red, and black; and that an artist, while attempting the fleshy parts, must not expect to succeed at once, but by repeated application of opposite tints, and kneading of his colours.

Here I shall subjoin some observations by the Cavalier Mengs, who entered so very deeply into the Titian manner. He pronounces him the first, who, subsequent to the revival of painting, knew how to avail himself of the ideal, as it were, of different colours in his draperies. Before his time all colours had been applied indifferently, and artists used them in the same measure for clear and for obscure. Titian was aware, if indeed he did not acquire his knowledge from Giorgione, that red brings objects nearer to the eye, that yellow

retains the rays of light, that azure is a shade, and adapted for deep obscure. Nor was he less intimate with the effects of juicy colours, and was thus enabled to bestow the same degree of grace, clearness of tone, and dignity of colour, upon his shades and middle tints, as upon his lights, as well as to mark with great diversity of middle tints, the various complexions, and the various superficies of bodies. No other artist, likewise, was more accurately acquainted with the mutual power or equipoise of the above three colours, upon which the harmony of pictures so much depends ; an equipoise, too, so difficult in practice, to which not even Rubens, however excellent a colourist, perfectly attained.

Both Titian's inventions and compositions partake of his usual character ; he produced nothing in which nature was not consulted. In the number of his figures he is inclined to be moderate ; and in grouping them he displays the finest unshackled art ; an art he was fond of exemplifying by comparison with a bunch of grapes, where a number of single ones compose the figure of a whole, agreeably rounded, light through the openings, distinct in shades, in middle tints, and in lights, according as it receives more or less of the solar rays. No contrasts are to be met with in these compositions that betray a studied effect ; no violent action that is not called for by the incidents of the story ; the actors in general preserve their dignity, and a certain composure, as if each seemed to respect the assembly of which he formed a part. Whoever is attached to the taste of the Greek bassi-rilievi, in which all is nature and propriety, will invariably prefer the sober composition of Titian to the more fiery one of Paul Veronese and Tintoret, whose merits we shall canvass in another place. Neither was Titian ignorant of those strong contrasts of limbs and action, then in such high vogue with his countrymen ; but these he reserved for his bacchanals, his battle-pieces, and other subjects, in fine, which called for them.

It is on all hands admitted, that as a portrait-painter, he was quite incomparable ; and to this species of excellence he was in great part indebted for his fortune, smoothing, as it did, his reception into some of the most splendid courts, such as were that of Rome in the time of Paul III. and those of Vienna and of Madrid, during the reign of Charles V. and

his successors. It is the opinion of Vasari that in this branch of his art he was inimitable ; being engaged in drawing the portraits of numbers of the most distinguished characters, both for rank and letters, who flourished during the same period. We wish we could add to these the name of Cosmo I., grand duke of Tuscany, who, little to his credit, evinced an objection to have his likeness taken by so celebrated a hand. He was no less successful in depicting the passions of the mind. The death of S. Peter the Martyr, at Venice, with that of a devotee of S. Antony, at the college of the same name in Padua, display scenes than which I know not whether painting can afford us anything more terrific in the ferocity of those who strike, or more full of compassion in the whole attitude of the falling saint. And thus the grand picture of the Coronation of Thorns, in the Grazie at Milan, abounds with powers of expression that enchant us.\* He has left us also not a few examples of costume, and of erudition in the antique, every way worthy of imitation, as we may observe in the Coronation above alluded to, where, desirous of marking the precise period of the event, he inserted in the Pretorium a bust of Tiberius ; an idea that could not have been better conceived, either by Raffaello or by Poussin. In his architecture he sometimes availed himself of other works, in particular those of the Rosa, of Brescia ; but his perspectives, like that of his picture of the Presentation, are extremely beautiful. He was equalled by none in his landscape ; and he was careful not to employ it, like some artists, as a mere embellishment ; several artists, esteeming themselves so highly in this particular, that they hardly scruple to present us with cypress trees, growing out of the sea. But Titian makes his landscape subservient to history, as in that horrific wood, whose dreary aspect adds so much to the solemnity of S. Peter's death ; or to give force to his figures, as we perceive them in those pieces where the landscape is thrown into the distance. His natural manner of representing the various effects of light may be best gathered from his martyrdom of San Lorenzo, belonging to the Jesuits at Venice, in which he displayed such an astonishing diver-

\* This picture, perhaps one of the best preserved among Titian's many productions, was taken by the French to Paris, and is one of those which in the subsequent political vicissitudes was not restored.—A.

sity in the splendour of fire, in that of torch-lights, and in that of a supernatural light, which appears to fall upon the martyr; a picture unfortunately much defaced by age, but of which there is a near imitation or duplicate in the Escorial. He likewise expressed, with the utmost felicity, the time of the day in which the event is supposed to have taken place, and he frequently selected night-fall, drawing forth all its most beautiful attributes for the canvas.

From the whole of this it may be inferred that Titian is not to be included in that class of Venetian artists, whose rapidity of hand overpowered their judgment, rendering them somewhat careless and inaccurate; though, at the same time, we must speak of his celerity with some degree of reservation. A freedom of pencil must doubtless be granted to him, and he thus applied it without failing in point of design, to his paintings in fresco, as they are to be seen in Padua, and which, in some measure, compensate us for the loss of those in the Venetian capital. In that city we have nothing of the same kind in preservation, if we except, perhaps, his *S. Christopher*, adorning the ducal palace; a majestic figure, both in its character and its expression. We are not, however, to look for the same degree of freedom in his pictures in oil. Indeed he was by no means ambitious of displaying it, but rather encountered much painful labour to arrive at a perfect knowledge of his subjects. With this view, after throwing off a rough draught of his intended works, with a certain freedom and resolution, he was in the habit of laying them for some time aside, and again returned to them with an eye prepared to detect every the least defect. The noble *Casa Barbarigo*, among a fine selection of his most highly finished pictures, preserves, also, a few of these first sketches. It is well known that he underwent extreme labour in the completion of his works, and, at the same time, was very solicitous to conceal the pains he bestowed upon them. Yet in some of his pieces such spirited and resolute strokes are to be met with as seem to imprint upon every object the true character of nature. attain at once the points that have been long laboriously aimed at, and perfectly delight professors. To this practice he adhered in the zenith of his fame; nor was it until near the close of his existence, falling a victim to the plague when

within a year of completing a century, that both his hand and eyes failing him, his style became less elegant, being compelled to paint with repeated efforts of the brush, and with difficulty mingling his tints. Vasari, who saw him once more in 1566, even then was no longer able to recognise Titian in Titian, and it must have been much more difficult in the few following years. Yet, as is customary with old age, he was not at all aware of his failings, and continued to receive commissions until the final year of his life.

There remains at S. Salvatore, one of these pictures of the Annunciation, which attracts the spectator only from the name of its master. Yet when he was told by some that it was not, or at least appeared not to have been executed by his hand, he was so much irritated, that in a fit of senile indignation, he affixed to it the following words, "Tizianus fecit fecit." Still the most experienced judges are agreed that much may be learned even from his latest works; in the same manner as the poets pronounce judgment on the *Odyssey*, the product of old age, but still by Homer. Several of these last specimens, distributed throughout private collections, are nevertheless doubtful, as well as a few copies made by his pupils, but retouched by his hand; and in particular some *Madonnas* and *Magdalens*, which I have seen in various places, displaying little or no variety. Upon this point we ought not to omit the account given by Ridolfi, of his having purposely left his studio open for the free access of his disciples, in order that they might secretly take copies of such pictures as he had placed there. That afterwards when he found such copies became vendible, he gladly took possession of them, and retouching them with little trouble, they were passed as his originals. The reporter of this incident added a marginal note to his account, as follows: "*Vedi che accortezza!*" behold what a degree of forecast! And to this I might rejoin with another of my own: "Note, that the worth of Titian ought not to be estimated, as is too often the case, by this multiplication of originals."

Following the usual order, I shall now proceed to describe the imitators of Titian: by no means so excellent a master as an artist. Whether disliking the interruption and tediousness attaching to such a character, or apprehensive of meet-

ing with a rival, he was always averse to affording his instructions. He was extremely harsh with Paris Bordone, and even entered into decided hostility against him, an artist who burned with an ambition to resemble him. He banished Tintoret from his studio, and artfully directed his own brother to mercantile pursuits, though he displayed uncommon talents for painting. "Hence," observes Vasari, "there are few who can really be called his disciples, inasmuch as he taught little; but each learned more or less according as he knew how to avail himself of the productions of Titian."

His family of itself enumerated several artists, the series of whom may be seen at Cadore, and in part at the adjacent city of Belluno. There, too, contemporary with the Vecellj, flourished one Nicolo di Stefano, a painter deserving of commendation, no less for having competed with the family of Titian, than for the reputation he acquired in such competition. His rivals among the Vecellj, were Francesco, the brother, and Orazio, a son of Titian, who approached him pretty nearly in point of style. They devoted, however, little attention to the arts, one of them having duties of a military and mercantile nature to discharge, and the other having thrown away much of his time and fortune upon the idle pursuit of alchemy. Several pictures by Francesco are to be seen at San Salvatore, in Venice, consisting of a tolerably well executed Magdalen, appearing at the feet of Christ risen, at Oriago, on the banks of the river Brenta, and a grand Nativity of our Lord, at San Giuseppe, in Belluno, which, until lately, was esteemed a fine specimen of Titian, when Monsignor Doglioni traced it by authentic documents to its real author. The production, however, which gave rise to Titian's jealousy, was the altar-piece at San Vito, in Cadore, in which, among the other saints, he represented the figure of the denominator of the town, in a military dress. Orazio was considered a good portrait painter, even so far as to rival his father; and he likewise painted, for the public palace, a history-piece, very beautiful, though retouched by Titian's hand, which has since perished by fire. I find no account of Pomponio, another son of Titian's, having applied himself to the art, though he survived his father and brother, who both died in the same year, and dissipated his inheritance.



Marco Vecellio conferred more honour upon his family; and being the nephew, the pupil, and intimate companion of the great Vecellio in his travels, received the title of Marco di Tiziano. In simple composition and mechanism of the art, he was a good disciple of his master; but he had not the genius to inspire his figures and interest the eye of the spectator, like his great contemporary. He was, nevertheless, esteemed worthy of the honour of ornamenting several chambers of the Venetian senate, with history-pieces and portraits of saints that are yet preserved. Some of his altar-pieces, likewise, still exist at Venice, in Trevigi, and in the Friuli; while one of his large pictures, adorning the parish church at Cadore, the native place of the Vecellj, has more particularly elicited the highest commendations. In this appears the Crucifixion, represented in the midst, with two histories of S. Catherine, V. M., her controversy, and her martyrdom, supporting either side. Tiziano Vecellio, called, to distinguish him from the former, Tizianello, was the son of Marco, whose name I include with those of the other Vecellj, in order to avoid recurring to a family of artists which ought to be made known and described in full. This last artist flourished about the beginning of the seventeenth century, when mannerism began its innovations upon Venetian painting. And those specimens of him possessed by Venice, at the Patriarchal church, at the Servi, and elsewhere, exhibit him in a very opposite taste to that of his predecessors, with larger forms, but less imposing; a full and free pencil, but destitute of softness of hand; so powerful is the influence of reigning example over family descent and education. In portraits, nevertheless, and in heads, very capriciously varied and ornamented, I find him to be in much esteem among artists.

Fabrizio di Ettore traced his origin to another branch of the Vecellj. His name had hitherto been confined within his native spot of Cadore, until brought to light by Renaldis, who gives some account of a fine painting he executed for the council-hall of the parish, and for which he was paid sixteen gold ducats, no despicable sum at the period when he flourished. He died in the year 1580. His brother, of the name Cesare, was likewise long unknown to pictorial history, although his productions are pointed out at Lintiai, at Vigo,

at Candide, and at Padola. His name is more familiar to engravers, inasmuch as he gave to the world two works of etchings, during the period of his residence in Venice. One of these, at present very scarce, contains, "Ogni sorte di mostre di punti tagliati, punti in aria," &c. The other is upon "ancient and modern costume," and has been several times republished, and once in 1664, with a false title; where Cesare is mentioned as a brother of the great Titian.\* A third Vecellio, an artist of the name of Tommaso, has, in a similar way, sprung into notice, one of whose productions, consisting of a "Nunziata," is preserved in the parish church of Lozzo, as well as a Supper of our Lord, both which the historian pronounces estimable. This artist died in 1620.

Another scion from the stock, though not from the studio of Titian, is Girolamo Dante, otherwise Girolamo di Tiziano, and first among his followers to be here mentioned. He was educated and employed, both as a scholar and assistant, by Titian, in his less important works. And in fact, by dint of assisting and copying the originals of his master, he attained such a degree of excellence, that such of his pieces as were retouched by Titian, bid defiance often to the most exact connoisseurs. He also produced works of design, and the altar-piece attributed to him at San Giovanni in Olio, reflects credit upon so great a school. Domenico delle Greche, named in the dictionary of artists, Domenico Greco, and in another article, Domenico Teoscopoli, was an artist employed by Titian in engraving his designs. The very copious print of the "Submersion of Pharaoh," to say nothing of the others, is sufficient proof of his worth in this kind of engraving. No specimen of his painting is pointed out with certainty in Italy; many, however, in Spain, where, having accompanied his master thither, he resided during the remainder of his days. There, too, he produced portraits and altar-pieces, which, according to Palomino, appeared to be from the hand of Titian himself. But he entered upon a new style, in which he altogether failed, and for a more particular account of this

\* There is a small picture by Cesare Vecellio, in the I. R. Pinacoteca of Milan, representing the Father supporting the crucified Son, with the Holy Spirit hovering above to complete the triad.—A.

artist, we must here refer the reader to the "*Lettere Pittoriche*" (vol. vi. p. 314).

The shortness of their career interrupted the fame of two other Venetians, both dying young, after having given the most astonishing and lively promise of future distinction. The name of one was Lorenzino, who produced, at SS. Giovanni and Paolo, several finely designed ornaments over a tomb, with two noble figures of Virtues, still highly esteemed for their symmetry, their attitude, and their colouring. The other was Natalino da Murano, as excellent in portrait as any other of the fellow-pupils of his time, as well as a good composer of pictures for private ornament, from which Venetian dealers reaped greater profit than the artist. One of his *Magdalens*, which, in spite of frequent retouches, preserved much of the Titian manner, was put up to sale in Udine, where I saw it; and after some difficulty, deciphered his name and the date of 1558, in very faint characters. There was likewise one Polidoro, a Venetian, who supplied the shops to abundance with specimens of his sacred figures. He appears, for the most part, a feeble disciple of Titian; one who made a trade of his profession. To judge from an altar-piece preserved at the Servi, and some other pictures in Venice, we may pronounce him a tolerably good composer, though he never distinguished himself much in the rank of his contemporaries. Yet when the great school declined, his labours, such as they were, acquired more esteem, and were exhibited in the studios of those artists, much in the same manner as sculptors are accustomed to collect specimens of ancient marbles, however inferior, as advantageous in the pursuit of their art. Such is the influence of a great master's reputation, and the maxims of a flourishing epoch, in the estimation of an artist's merit. Doubts have been started as to his real name, although in the *Necrologio* of S. Pantaleone he is expressly called Polidoro Pittore. This supposition appears to have arisen from a little oblong painting, in the style of Polidoro's *Madonnas*, preserved by the noble Casa Pisani, where is formed so valuable a collection of monuments and books. The painter's name affixed to it, is "*Gregorius Porideus*;" but whatever resemblance we trace in the two names,

it is not sufficient to mark Polidoro for the author of that piece, most probably the production of one of Titian's imitators, whose name is fallen, with many others of an inferior class, into oblivion. We must not, however, include that of Gio. Silvio, a Venetian, which, omitted in the history of his native place, still vindicates its title to notice, by numerous works dispersed throughout the state of Trevigi, and a very elegant altar-piece, executed in 1532, for the collegiate church of Piove di Sacco, a municipality of the Padovano. It represents San Martino in his episcopal chair, between the two Apostles Peter and Paul; three angels form the accessories, two in the act of raising his pastoral staff, and the third playing upon a harp, at the foot of the throne, extremely graceful, like the rest, and displaying a degree of taste and nature, such as we find in Titian. If we cannot then adduce authority sufficient to prove that Silvio was his scholar, it may, at least, from such a specimen, be strongly suspected.

I am indebted to Sig. Ab. Morelli, who, in the "Notizia" already cited, has pointed out the true birth-place of Bonifazio Veneziano, who appears, notwithstanding the authority of Vasari, Ridolfi, and Zanetti, to have been a native of Verona, not of Venice. He is pronounced by Ridolfi, a pupil of Palma, and by Boschini, on the other hand, the disciple of Titian, whom he followed as closely as his shadow. It was an usual observation, during the time of Boschini, and yet repeated, indeed, in regard to certain doubtful pieces: is it a Titian or a Bonifazio? He approached nearest, perhaps, to Vecellio, in his Supper of our Lord, preserved in the monastery of the Certosa. For the most part he boasts a freedom, a spirit, and grandeur of hand, peculiarly his own; although it is known that he greatly admired the vigour of Giorgione, the delicate taste of Palma, and the attitude and composition of Titian. The merit of this professor of the art was early appreciated, and historians have often observed that the three most distinguished artists of that period were Titian, Palma, and Bonifazio. Public edifices abound with his productions, and the ducal palace, among other of his historical pieces, boasts that grand Expulsion of the Money-dealers from the Temple, which, for the number of the figures, for its spirit, and power of colouring, as well as for its fine perspective, is

enough to render his name immortal. A more than mortal air of divinity shines in the countenance of the Redeemer, who, alone and unsupported, throws consternation into a crowd of people intent upon their worldly interests, with a mere scourge of ropes, from which they fly in the utmost terror. And how anxiously is some wretch seen collecting his money upon those tables glittering with silver and gold; and with what dread he looks back, in order that he may escape from the blows! What an expression of alarm is seen in the countenance of each spectator; women, boys, people of every rank, terrified at the strangeness of the spectacle! This noble picture was presented to the public collection, not long ago, by the family of the Contarini; and for this reason we find no notice taken of it in the work of Zanetti. Other paintings might be mentioned upon a grand scale, and rich in figures, adapted for private collections; the most celebrated, perhaps, of which are his series of Triumphs, taken from Petrarch; productions which subsequently passed into England. He likewise employed himself upon pictures of a smaller size, rarely, however, to be met with. One of these, a Holy Family at Rome, is in possession of Prince Rezzonico. The scene represents the workshop of S. Joseph, where he is seen reposing, while the Virgin is intent upon her domestic duties, and a group of angels surrounds the infant Jesus, who is playing with the instruments of the saint's occupation. One of these is employed in placing two pieces of wood in the form of a cross, an idea frequently imitated by Albano. It is worth observation that Orlandi and other writers have confounded this artist with Bonifazio Bembo, many years anterior to him, and born at Cremona. The resemblance of names has likewise misled a more recent author in regard to another Venetian painter, mistaken for a native of Lucca. He painted a Virgin with four saints for San Francesco, at Padua; a piece between the style of the moderns and the Bellini, to which is affixed the name "Paulus Pinus Ven. 1565." And in the castle of Noale, in the state of Trevigi, he adorned the public gallery, both interior and exterior, with historical figures, adapted to the place near which the judge is accustomed to hear cases and decide differences. Whoever is acquainted with the "Dialogue upon Painting," published by this pro-

fessor at Venice as early as 1548, where, in the dedication, he professes himself a Venetian, and whoever has seen his works will be in no danger of confounding him with Paul Pini, of Lucca, of the Carracci School, whom we shall meet with beyond the precincts of his native place, like numerous others of his fellow-citizens.

An imitator of Titian, in his colouring, though with a share of original vivacity, is Andrea Schiavone, of Sebenico, surnamed Medula. Few artists have so early evinced a decided taste for their profession, of which it is said his father became aware when accompanying him through the city, yet a child, in order to fix upon his future destination. Observing him highly entertained with productions of the art, he instantly applied to the artists, and devoted him to the profession. But fortune was not favourable to him, and he became compelled, by penury, to obtain a subsistence rather as a daily hireling than as an artist. Hence it was, that, destitute of a knowledge of design, he was obliged to paint, meeting with no other patrons than some master muratore, or wall-painter, who had it in his power to recommend him for the façades, or some painter of household articles to employ him as an assistant. Titian conferred upon him some degree of credit, by proposing him, along with others, for ornamenting the library of S. Mark, where he worked more correctly, perhaps, than in any other place. Tintoret, also, did him justice, often aiding him in his labours, to observe the artifice of his colouring; and even gave one of his pictures a place in his own studio, observing that it would be well if every other artist would follow his example, though he would do ill not to design better than his model. Moreover he wished to imitate him, and placed an altar-piece at the church of the Carmini, so much resembling his style, that Vasari pronounced it to be the work of Schiavone. Yet the same historian held him in such slight esteem, as to say that it was only by mistake that he occasionally produced a good piece; a sentence severely criticised by Agostin Caracci, as we gather from Bottari, in his "Life of Franco." And, in truth, except for design, the whole composition of Schiavone is highly commendable; spirited in his attitudes, drawn from the engravings of Parmigianino; his colours, approaching to the sweetness of

Andrea del Sarto, beautiful ; and his hand altogether that of a great master. His fame increased after his death, and his paintings, for the most part, of a mythological character, were removed from the chests and benches to adorn the cabinets of connoisseurs. Guarienti cites three of these in the collection at Dresden, and Rosa four, in the Cesarean one of Vienna. I have seen several very graceful specimens in the Casa Pisani, at San Stefano, and almost in every other gallery in Venice. In Rimini, also, I saw two of his pictures, painted as companions, at the Padri Teatini ; the Nativity of our Lord, and the Assumption of the Virgin, small figures upon the Poussin scale, and among the most beautiful he ever drew. Santo Zago, and Orazio da Castello, called dal Paradiso, are known for a very few works in fresco, but too well executed to be here omitted. Cesare da Conegliano, also, is the author of a single altar-piece, at the Santi Apostoli, of the same place, which represents our Lord's Supper, and sufficient of itself to place him near Bonifazio, and the best of that class.

Vasari, who has omitted some of the preceding, twice makes honourable mention of Gio. Calcar, or Calcar, as it is written by others as an excellent portrait painter, of Flemish extraction. He was also a good painter, both of small and large figures, several of which, according to Sandrart, have been attributed to Titian ; and others, when he changed his manner, to Raffaello. He died young, in 1546, at Naples. Treating of Dietrich Barent, in Venice known by the name of Sordo Barent, Baldinucci supposes him to have been Titian's pupil, by whom he was regarded as his son. To these Ridolfi adds three excellent foreigners, one Lamberto, a German,\* who is supposed the Lombardo, or Sustermans,

\* Lamberto Lombardo, of Liege, is the artist whose life was written in Latin, by his disciple Golzio, a work edited in Bruges in 1565. In his youth he adopted the surname of Suterman, or Susterman, in the Latin tongue Suavis, and having likewise been an excellent engraver, his signature was sometimes L. L., at others, L. S. The whole of this account is to be met with in Orlandi, and other books. Yet Orlandi, and the new Guide of Padua, acknowledge another Lamberti, also surnamed Suster, upon the authority of Sandrart, who mentions him, p. 224. According to Orlandi, this artist was the assistant to Titian and Tintoret, by whom he is first recorded as Lamberto Suster, and again as Lamberto

who gave assistance in their landscapes alternately to Titian and to Tintoret, and left a very beautiful picture of San Girolamo, at the Teresiani, in Padua; the others were Cristoforo Suard, and one Emanuel, a German. These, like many others, resorting to Titian for instruction, on their return to their native place introduced a taste for the Venetian school; and there continued to flourish. He must have presented more disciples to Spain, when being invited by Charles V. he removed to his court, and founded in his dominions a school which acquired and continued to boast of excellent artists, particularly in point of colouring. One Don Paolo de las Roelas is mentioned by Prezioso, who, in mature age, became a priest and a canon. There is a grand picture from his hand in the parochial church of San Isidoro, at Seville, representing the death of the bishop. The style is altogether that of Titian, though he could not have been his disciple, if he was, indeed, born in 1560, when that artist was no longer in Spain. But in regard to foreigners, it is enough to have alluded to them in a history of Italians; and we must return to those natives of Italy, in particular of the state of Venice, who are esteemed among Titian's imitators. We may begin with the Friuli; although, owing to the school of the great Pordenone there holding the sway, the genuine followers of Titian, excepting the Cadorini already mentioned, are very few and almost forgotten in history. Among others of Friuli, Ridolfi mentions a Gaspero Nervesa, who painted at Spilimbergo, and calls him Titian's scholar. No genuine picture of his, however, is pointed out, though Father Federici discovered one at Trevigi. The same author likewise extols Irene de' Signori di Spilimbergo, a lady of singular

Tedesco. The same author mentions a Federigo di Lamberto, whose name occurs in our first volume, likewise called del Padovano and Sustris, certainly from *Suster*, for which see Vasari and his annotators. These Lamberti, founded upon the diversity between the Liege and German names of Susterman and Suster, received upon the authority of Sandrart, not always very critical, are, I have reason to think, one and the same artist. For in Venice, one Lamberto only is alluded to by Ridolfi, Boschini, and Zanetti, without a surname, but by the last held to be the same as Lombardo; and what signifies it, whether he was called Suster or Susterman, of Germany, or of Liege, in Italy.



accomplishments, highly celebrated by the poets of the fifteenth century. She left behind her three little pictures of sacred histories, preserved by the noble family of Maniago, and which are still to be seen at the house of Conte Fabio, equally distinguished for his acquaintance with science and with art. They display but little skill in the design, though they are coloured with a degree of masterly power, not unworthy the first artist of the happiest period. A Bacchanal, by the same hand, is at Monte Albodo, in possession of the Claudj family. Titian took the portrait of this lady, being known to be extremely intimate with her family; and for this reason it is believed that he must have had some share in the pictorial education of the fair artist.

Lodovico Fumicelli was an artist of Trevigi, reported to have been a pupil of Titian. At all events he was one of his most distinguished imitators. One of his pieces, adorning the great altar of the church of the Eremitani, at Padua, displays both the design and colouring of a great master. His native place can boast works that have been equally extolled. It is mortifying then to recall to mind that he abandoned his profession for the art of fortification. One of his assistants, in Trevigi, was Francesco Dominici, who may be said to rival him in the cathedral of the city, in those two processions which they painted, opposite to each other. This young artist, of great promise, especially in portraits, produced little, being cut off in the flower of his days. With pleasure I annex to these a friend of Paolo, and excellent pupil of Titian's, whom, in some things, he imitated, but who has been erroneously denominated by historians;\* my information respecting him, as well as other artists of Castelfranco, has been obtained from a MS. communicated to me by the learned Dottore Trevisani.† He took the name of Gio. Batista Ponchino, and the surname of Bozzato, a city of his native place, where

\* He is called by Vasari, Zanetti, and Guarienti, Bazzacco and Brazzacco da Castelfranco, and Guarienti makes him a scholar of Badile.

† They consist only of a few pages relating to the painters of Castelfranco. I cannot explain why Padre Federici (Pref. p. 17) supposes that I should have announced this as the MS. Melchiori, although Sig. Trevisani may have drawn various notices from that quarter.

several of his paintings in fresco still exist, together with his celebrated piece of the Limbo,\* in San Liberale, the finest, if we except the works of Giorgione, which that city has to boast, and it is greatly admired by strangers. He painted also at Venice and Vicenza, during the lifetime of his consort, a daughter of Dario Varotari; but on her death he assumed the ecclesiastical habit, nor interested himself much in his art.

Padua boasted two noble scholars from the hand of Titian; Damiano Mazza, and Domenico Campagnola. The former, however, was rather promised than conferred upon us, dying very young, after producing a single piece deserving of commemoration, in his native place. This was a Ganymede borne away by the Eagle, depicted on an entablature, which, for its exquisite beauty, was attributed to the hand of Titian, and removed from the place. Venice must have been his sphere of action; a few of his pictures remaining in different churches, executed with striking power and relief, if not with much delicacy of hand. The other artist is better known, said to have been of the family of Campagnola, though with no authority for the assertion. He was nephew to the Girolamo mentioned by Vasari among the disciples of Squarcione, and son to that Giulio† whose genius is commended in the *Literary History* of Tiraboschi (vol. vi. p. 792), and in the "*Storia Pittorica*" of Vasari. He was a fine linguist, miniature-painter, and engraver, and the author of several altar-pieces, which betray some traces of the ancient style. Domenico's appears more modern, so much so, as to have awakened, it is said, the jealousy of Titian, an honour he enjoyed in common with Bordone, with Tintoret, and other rare artists. And his works give authority to the tradition, not so much in Venice as in Padua, a city for whose embellishment he would appear to have risen up. He painted in fresco, at the college of the Santo, in the style of an able scholar, emulating an incom-

\* Padre Coronelli, in his *Travels in England* (part i. p. 66), ascribes this picture to Paul Veronese, a mistake that is cleared up by the tenor of the contract, preserved in the archives of San Liberale. He adds that the picture contained a number of naked figures, to which draperies were afterwards adapted by another hand—an assertion wholly groundless.

† In a MS. by a contemporary author, cited in the new *Guide* of Padua, he is called Domenico Veneziano, educated by Julio Campagnola.

parable master of his art. His pictures in oil resemble him the nearest of any, as we see in the college of S. M. del Parto a complete cabinet of his works. He represented on the cantablature the Holy Evangelists, with other saints, in various compartments; and he seems to have aspired to a vastness of design beyond that of Titian, and to mark the naked parts with a more evident degree of artifice.

Contemporary with Campagnola, though scarcely heard of beyond Padua, were Gualtieri, one of his relatives, and a Stefano del Arsare, who, in his picture of Christ upon the Cross, at San Giovanni di Verara, appears ambitious, however rudely, of imitating Titian. Both were, nevertheless, esteemed by Ridolfi for their paintings in fresco, and both, together with Domenico, were employed in ornamenting a large hall, representing the figures of emperors and illustrious characters, upon nearly a colossal scale. For this reason it was denominated the Sala de' Giganti, afterwards converted into a public library. These figures are, for the most part, of an ideal cast, various in point of design, in some dignified, in others heavy. The antique costume is not always strictly observed, but the colouring is rich and of a fine chiaroscuro, and it would be difficult to find in all Italy a piece which appears to have suffered less from time. Niccolo Frangipane is supposed to have been a Paduan, though his birthplace is disputed,\* and he is not mentioned by Ridolfi. Still he may be esteemed worthy of being recorded for his exquisite style as a naturalist, in which he painted his picture of the Assumption, at the Conventuali, in Rimini, dated 1565, and a half-length figure of San Francesco, with that of 1588, at S. Bartolommeo,

\* Thus stated in the "Lettere Pittoriche," vol. i. p. 248. Recent writers of Friuli make him a native of Udine, a modern supposition, inasmuch as Grassi, a very diligent correspondent of Vasari, would hardly have been silent upon such a name. It took its rise, most likely, from the existence of a noble family of the same surname, in Udine, and from three of the artist's pictures having been discovered in the same place, one with the date 1595. Yet none are to be seen at Casa Frangipani, a circumstance very unusual in regard to excellent artists. We must look, therefore, for other proofs before we can pronounce him a native of Udine, and before we can assent to the conjecture of Rinaldis, who would admit two artists of the name of Niccolo Frangipane, the one a painter by profession, and the other a dilettante; and yet contemporaries, as appears from the authority of the dates of the pictures already referred to.

in Padua. A picture also of San Stefano is attributed to him by the "Guide of Pesaro," though his genius was more adapted to burlesques, several specimens of which are yet in the possession of private individuals.

Vicenza boasts the name of Giambatista Maganza, the head of a family of artists who long devoted themselves, both in public and private, to the ornament of their native province. His descendants, however, adopted various styles, as we shall see, while Giambatista was only ambitious of treading in the steps of Titian, his master, which he did with success. He was an excellent portrait-painter, and also left several works of pure invention at Vicenza, in which he displayed the same easy genius as in his poetry. He wrote in the rustic idiom of Padua, under the name of "Magagnò," while such contemporaries as Sperone, Triasino, Tasso, and other celebrated wits, not ignorant of the dialect, applauded the excellence of his rude and sylvan strains. Giuseppe Scolari was an artist, supposed by most to have been a native of Vicenza, though referred by the Cavalier Pozzo to Verona. A pupil of Maganza, he excelled in works in fresco and in chiaroscuro, enlivened by certain yellow tints, at that period in great vogue. He was a good designer, which appears from his works, both in Vicenza and Verona; and he likewise produced several large pictures in oil at Venice, much commended by Zanetti. Possibly another disciple of Maganza, from the period at which he flourished, was Gio. de Mio, of Vicenza, an artist who competed with Schiavone, Porta, Zelotti, Franco, and with Paul Veronese himself, in the library of S. Mark, though history makes no mention of his master any more than of Mio; if, indeed, he should not be the same as Fratina, recorded by Ridolfi as one of the assistants in ornamenting the library. The name of Gio. de Mio was met with in one of the archives, and Fratina was possibly his surname.

Among the Veronese disciples of Titian, we have to mention Brusasorci, and, according to some writers, also Farinato. Both at least visited Venice, either for the purpose of studying his works, or in his school. Zelotti has been pronounced in more open terms the scholar of Titian. But of these and other distinguished artists of Verona, it will be preferable to give the reader some account when treating on the merits of

Paul Caliari, a plan that will bring under immediate view the state of that noble school during its most flourishing period.

About the same time several Brescian artists greatly distinguished themselves, although too little known for want of enjoying a metropolitan city for their sphere of action. Luca Sebastiano, an Aragonese, who died towards the close of the sixteenth century, was celebrated, we are told, rather as a fine designer than a painter. An altar-piece with the initial letters L. S. A. has been attributed to his hand. It is the Saviour represented between two saints, the composition of which is common; the foldings of the drapery want softness, but the figures, the colours, and the attitudes are excellent. I apprehend that, however learned in his art, he would have been anxious to avoid competition with the two celebrated citizens of whom we shall now give some description. The first is Alessandro Bonvicino, commonly called Moretto of Brescia, who was among the earliest of Titian's school to introduce his master's whole style of composition into his native district. This is clearly seen in his picture of S. Niccolo, painted in 1532 for the Madonna de' Miracoli, in which he depicted several figures of children, and of a man presenting them to the saint; portraits in Titian's best manner. Subsequently attracted by the composition of Raffaello, as exhibited in some pictures and engravings, he changed his style, adopting one altogether new, and so rich in its attractions, that many dilettanti have gone out of their way, and visited Brescia, for the sole purpose of feasting their eyes with them. The manner of Raffaello may be as strongly traced as we can imagine possible for a painter who had never seen Rome; we meet with graceful features, elegant proportions, if they do not sometimes appear too slender; accuracy in the attitudes and expression, which, in his sacred subjects, display, as it were, the peculiar feeling of remorse, of pity, and even of charity itself. The drapery is diversified, but not sufficiently select, while all the accessories of the perspective and other embellishments are as splendid as in any Venetian artist; although not lavished with so much profusion; and he displays an exact, diligent, and delicate hand, which appears, to use a modern expression often applied, to write what it paints. In regard to colouring, Moretto pursued a method which

surprises by its combined novelty and effect. Its chief characteristic consists of a very beautiful play of light and shadow, not disposed in great masses, but finely tempered and contrasted with each other. The same degree of art he applies both to his figures and his skies, where he sometimes depicts clouds whose colours are contrasted in a similar way. For the most part his grounds are clear and bright, from which the figures seem to rise with admirable relief. His fleshy parts often remind us of the freshness of Titian's; in his tints, moreover, he is more varied than the latter, or any other of the Venetians. Little azure appears in his draperies, the union of reds and yellows in a picture having been apparently more to his taste. It is the same with other colours, a circumstance I have noticed in some of his contemporaries, both of Brescia and Bergamo. Vasari, who has recorded his name, along with that of many other Brescian artists, in his life of Carpi, commends him for his skill in imitating every kind of velvet, satin, or other cloth, either of gold or silver; but as he did not see, or failed to commemorate, some of his choicest works, he has by no means done justice to his character.

Moretto produced some works in fresco, though, if I mistake not, he coloured better in oils; as is the case where diligence and depth of parts are not equally matched with pictorial rapidity and fire. He employed himself a good deal in his native province and the adjacent parts, in general distinguishing himself more by his delicacy than by his grandeur of hand. A fine specimen of this last, however, may be seen in his terrific picture of Elias, placed in the old cathedral. He was intimate with all the best methods of his art; but he did not always care to practise them. His picture of S. Lucia, in the church of S. Clemente, is not so much studied as that of S. Catherine, and even this yields to his painting of the great altar, representing our Lady in the air, with the titular and other saints seen below. The composition is conducted in every part with exquisite taste, and the piece is considered one of the best the city has to boast. An altar-piece, consisting of various saints, at S. Andrea, in Bergamo, another at S. Giorgio, in Verona, with the Fall of S. Paul, at Milan, with which last he appears to have been so

much pleased, as to subscribe, which was very unusual with him, his name—are all likewise of the most finished composition. He was esteemed excellent in portrait, and educated for this branch of art Gio. Batista Moroni.

This last was a native of Albino, in the territory of Bergamo, where he produced, both for the city and the state, a variety of altar and history pieces, which he continued to supply from early youth, until within a few months of his decease. So much has been made out, from authentic documents, by the Conte Tassi, who brought forward a long series of his noble compositions. This artist is not, however, at all comparable to his master in point of invention, of composition, or design; which last sometimes betrays a dryness approaching that of the quattroccentisti. Pasta notices the same defect, in his *Incoronazione* of our Lord at the Trinità, although very finely coloured, and a work equalling any of his others in point of merit. For the rest, it is certain that no artist of the Venetian school, besides Titian, has excelled him in the truth and nature of his portraits, and in the life and spirit of his heads, insomuch that Titian was in the habit of recommending him to the governors of Bergamo, as the best face-painter he could offer them. There exist specimens in the Carrara collection, in possession of the Conti Spini, and in other noble houses, which still appear to breathe and live; the drapery is in the Titian manner, and if any thing can be said to be wanting, it is a greater degree of mastery in the design and attitude of the hands.

Francesco Ricchino, of Brescia, is another name deserving of record among the better disciples of Moretto, even in point of colouring. He was desirous, however, from what we learn from his pieces at San Pietro in Oliveto, of extracting improvement from the pictures, or at least from the engravings of Titian. Luca Mombelli followed him in some of his earliest works, until giving in to too great delicacy of manner, his productions became somewhat feeble and tame. Girolamo Rossi, another pupil or imitator, has, if I mistake not, better displayed his master's manner than any other, particularly in an altar-piece, placed at San Alessandro, representing the Virgin between various saints. Bagnatore was also a good copyist of the same style, an artist who, in his *Slaughter of*

the Innocents, subscribes his name *Balneator*, and who, if not displaying great power, is nevertheless judicious, correct, and sober in his works in oil; and he was one to whom was committed by public order the task of copying a picture by Moretto.

Contemporary with Moretto flourished Romanino, of Brescia, about the year 1540; the same who in S. Giustina, at Padua, subscribes his name *Hieronimus Rumanus*. He was the rival of Bonvicino, inferior to him in the opinion of Vasari, but his equal according to Ridolfi. And truly it would appear that he surpassed him in genius and boldness of hand; but could boast neither the same taste nor diligence, several of his works appearing to be executed with a hasty pencil. Still he in general displays the qualities of a great master, both in his altar-pieces and in his histories, to say nothing of his burlesque compositions. The same character he maintained at Verona, where he painted the martyrdom of the titular saint, at S. Giorgio, in four large pictures abounding with great variety of figures, some of the most spirited, and the most terrible, in the executioners, that I ever saw. The same richness of invention, accompanied even with more select forms, is displayed in his altar-piece of the Holy Virgin in Calcara, at Brescia, in which he represented the bishop, S. Apollonio, administering the Eucharist to the crowd. It is a work altogether charming; the splendour of the place, and of the sacred vessels, the religious aspect of the prelate, of the Levites, and of the people; the great variety of features and of rank; so many singular pictorial beauties are all placed within the limits of propriety and truth. Less full, but no less perfect, is his Descent of Christ from the Cross, at SS. Faustino and Giovita, a piece commended by Palma for its extreme resemblance to the Venetian style, most probably alluding to that of Titian, although in some other works he very strongly resembles Bassano. Titian, however, would appear to have been his model, to which he wholly devoted himself; whether he acquired so high a regard for him from his own master, Stefano Rizzi, an artist of mediocrity, or despairing of forming a new style, like his rival, he was in hopes of surpassing him by such means. And, in fact, he still retains admirers in those parts, who prefer him to Moretto,



as well for grandeur of composition and energy of expression, as for a capacity of genius that embraced every variety of subject.

Girolamo Muziano acquired the art of design from Romanino, and taking his style of colouring from the works of Titian, he subsequently flourished at Rome, in which school he has been already mentioned. In this place we must include Lattanzio Gambara, the pupil and companion of Romanino, as well as his son-in-law, at least if we are to credit Ridolfi and other writers, in this last point sanctioned by the popular tradition of Brescia. Vasari alone, who resided in his house only a short time before he gave some account of him, observes that he was son-in-law to Bonvicino, a point in which his memory, doubtless, betrayed him. Lattanzio was not inferior to his master in spirit, and, at the same time, better instructed in the rules of the art, and more learned. Having attended the academy of Campi, in Cremona, until his eighteenth year, and cultivated an acquaintance with the best foreign masters that he always retained, he added to this knowledge all the richest and most tasteful colours of the Venetian school. Like Pordenone, he employed his talents, for the most part, in frescos, which are still to be seen at Venice, as well as within and without the confines of the state. His manner, however, was less strong and shaded, but in other points much resembling him in the beauty and variety of his forms, variously coloured according to his subjects; in his knowledge of anatomy, without affectation, spirited attitudes, difficult foreshortenings; in a relief that deceives the eye, and in novelty and play of invention. To these we may add even a greater propriety of ideas, and sweetness of tints, acquired from other schools; Lattanzio having studied Giulio Romano at Mantua, and Correggio in Parma. In the *Corso de' Ramai*, at Brescia, there yet remain three façades, adorned with various histories and fables, truly beautiful, executed by his hand. They are not, however, so imposing as some of his scriptural pieces, to be seen in still better preservation in the cloister of S. Euphemia, engravings of which have been promised to the public. The spectator often recurs to them, and always with fresh pleasure. When for want of space the figures could not be put

in an upright posture, he foreshortened them with admirable nature and facility, so that no other attitudes could be imagined so becoming to each figure. Professors have detected some degree of imperfection in the naked parts, very common, indeed, to the most celebrated painters of frescos; but it is such as cannot be perceived at a distance, or if seen, resembles only some false quantity in a good poet, easily to be pardoned in the number of poetical beauties with which his verses abound. He painted still more copious histories for the cathedral at Parma, containing, perhaps, his greatest and most studied production, and which fails not to please, even in the presence of those of Correggio. There are several altar-pieces likewise in oil at San Benedetto, in Mantua, all of which are not equally happy. A Nativity of our Lord, at SS. Faustino and Giovita, is his only picture in oil remaining at his native place in public; it is very graceful, displaying certain traits of the Raffaello manner. His picture of a Pietà, at San Pietro, in Cremona, is also highly esteemed by professors, one among whom, who had designed a good deal from the works of Lattanzio, declared to me that he had never witnessed any other so exquisite in point of design, nor coloured with so much delicacy, clearness, and taste and softness of tints. Yet this great artist only reached his thirty-second year, leaving in Giovita, a Brescian artist (likewise called Brescianino), an excellent disciple, particularly of works in fresco.

Geronimo Savoldo, sprung of a noble family in Brescia, flourished also about 1540, and is ranked by Paolo Pino among the best artists of his age. I know not where he acquired the rudiments of his art; but from a specimen which I saw at Brescia, he must have possessed great accuracy and delicacy of hand. Upon transferring his residence to Venice, he is known to have become one of the most formidable of Titian's rivals; not, indeed, in works of a large scale, but in smaller pieces conducted with an exquisite degree of care, which may, in a manner, be said to have been his chief characteristic. With such as these he beguiled his time, presenting them gratuitously as ornaments for churches. He produced others for private persons, now extremely rare and valuable, in different collections.

Zanetti, in his description of his little *Presepio* (Christ in the manger), recently retouched, which is to be seen at San Giobbe, observes that the tint of his pictures is truly beautiful, and the whole composition conducted with a singular degree of care. In Venice, says Ridolfi, he is known by the name of *Girolamo Bresciano*, neither *Romanino* nor *Muziano* having employed themselves there, with whom he might possibly have been confounded. There he resided for many years, and terminated his days at the same place. His happiest production, though unknown to the historian, was placed in the *Altar-Maggiore*, of the *Padri Predicatori*, at *Pesaro*, a noble piece, which produces a striking impression upon the eye.\* Our Lord is seen placed on high, seated upon a cloud, which appears truly illuminated by the sun, and on the foreground are represented four saints, drawn with a force of colouring that seems to bring them as near to the eye, as the soft colour of the perspective and of the upper part of the picture throws its objects into the distance. A small, but beautiful piece, in excellent preservation, is also seen in the *Royal Gallery of Florence*, exhibiting the *Transfiguration* of our Lord, placed there along with specimens of other Venetian artists, by the *Cavalier Puccini*, one who has conferred so many obligations upon that princely collection of art.

Finally, after *Savoldo*, may be placed, among the *Brescian* disciples of *Titian*, *Pietro Rosa*, son of *Cristoforo*, and nephew to *Stefano Rosa*, both excellent artists in oil. He was one of those pupils whom *Titian*, induced by the friendship he bore his father, instructed with most care, and the best success. Hence it is that we trace that clear and true force of colouring, which shines in every one of his pieces. *Brescia* boasts several, at the church of *San Francesco*, in the *Dome*, and at the *Grazie*, where such as have the fewest figures produce the happiest effect. In his composition he is not so perfect as in other parts, whether it were that he had not naturally the best talent for it, or, as is more probable, that it is a branch of the art most difficult to young prac-

\* This painting is now in the *I. R. Pinacoteca*, at *Milan*. It is wholly *Titianesque*, and is only wanting in more choice selection in the figures of the lower ground.

tioners. For he died in the outset of his career, at the same period as his father, in 1576, whether from the plague or from poison is not known.

Although Bergamo, at that period, boasted many distinguished imitators of Giorgione, it yet produced an artist, Girolamo Colleoni, who ought to be included in the present list. Some frescos from his hand are found at Bergamo, and an oil-painting in the Carrara Gallery. It exhibits the marriage of S. Catherine, which the best judges, on a first view, pronounced to be the work of Titian, till the superscription, with the name of Hieronymus Colleo, 1555, vindicated it for his own. This distinguished artist, conscious of his merit, and not finding himself appreciated in his own country, foreign and inferior painters being preferred before him, sought better fortune at the court of Madrid. But before setting out, he painted upon a façade the figure of a horse, of which great encomiums, in different works, are all that remain; and to this he affixed as a motto, "*Nemo propheta in patria.*" He is known to have employed, as an assistant, Filippo Zanchi, who, together with a brother of the name of Francesco, has more recently been brought into view by Count Tassi, besides some others who might here add to the number, but not to the eminence, of so rich a school. An artist celebrated also by Ridolfi, ought not, in this place, to be omitted; the beauty of his tints, the design of his infant fingers, and the nature of his landscape, all shewing that he aspired to the Titian manner. He painted in fresco, but possessed an universal genius, as has been pronounced by Muzio, in his "*Teatro di Bergamo;*" the truth of which more clearly appears from his own works. His name was Giovan-Batista Averara, and he died young about the middle of the most flourishing period of the art. Another artist deserving commemoration is Francesco Terzi, who long resided at the Austrian court, and is distinguished in most of the capitals of Italy for works he has there left. He has been mentioned by Lomazzo, in whose native place are still seen, at San Sempliciano, two noble histories, representing our Lord with his Apostles, somewhat dry in point of design, but bold in colouring.

In Gio. da Monte, Crema boasted a disciple of Titian, as

he is described by Torre, who numbers him among the more distinguished artists who ornamented Milan. A *grado*, executed by him in *chiaroscuro* for an altar of Santa Maria, at San Celso, where he ought also to have painted the altar-piece, obtained for him a high reputation; but he was deprived of the altar-piece, owing to the intrigues of Antonio Campi.\* The work of Campi still remains there, and the opinion is, that though it was paid for at a higher rate than the *Grado* itself, it is yet a work of inferior merit to that of Giovanni, which much resembles Polidoro da Caravaggio, giving rise to a suspicion that Aurelio Buso, of Cremona, a scholar and assistant of Polidoro's, in Rome, may have been the only, or at least the earliest master of Giovanni. We know from Ridolfi that Buso produced various histories, in his native place, in the manner of his master, and historians of Genoese art record other works from his hand in their city. They assert that he departed thence unexpectedly, while Ridolfi concludes his life, by saying, that notwithstanding his worth, he died in poverty. From the period in which he flourished, he might possibly have been the master of Gio. da Monte, no less than Titian.

Callisto Piazza is likewise announced, by Orlandi, as another imitator of the latter, which is very evident from his picture of the Assumption, in the collegiate church of Codogno. It contains figures of apostles, and two portraits of Marchesi Trivulzi, not unworthy of any of Titian's disciples. And for such, indeed, was Callisto esteemed, both beyond its limits, and in Lodi itself, where in the church of the Incoronata, are three chapels, each ornamented with four of his very beautiful histories. One of these contains the mysteries of the Passion, another the acts of S. John the Baptist, and the third displays histories in the life of the Virgin. A report is current there, that Titian, in passing through Lodi, produced several heads, probably only a story originating in the exceeding beauty that may be observed in some. It appears, however, certain, that he also imitated Giorgione, in whose style he conducted his altar-piece, repre-

\* This fact cannot easily be refuted, in the manner attempted by Zaist, in his "Historical Notices of the Cremonese Painters," with true party zeal. p. 162. (See the New Guide of Milan, p. 139.)

senting the Virgin between various saints, at San Francesco, in Brescia, esteemed one of the most beautiful in the whole city. He produced others for Brescia, for Crema, for the dome of Alessandria, and for Lodi, though in this last he succeeded better in fresco than in oil. From the circumstance of his residing in so many different places, I shall not refer him to the school of Milan, preferring to place him here, no less because of the vicinity of Crema to Lodi, than from his belonging to the list of the imitators of Titian.\* Little justice has been done to the memory of such a man by Ridolfi, who commends him for nothing besides his colouring in fresco and water-colours; when, in fact, he boasts very noble design, and forms tolerably select, more particularly in the Assumption already mentioned. Moreover, he calls him Callisto da Lodi Bresciano, as if da Lodi were a family name; although in signing his own name, he gave it Callixtus de Platea, at the Incoronata, and elsewhere desirous of marking his country, Callixtus Landensis. Ridolfi, too, says little or nothing of the period in which he flourished. Padre Orlandi found, affixed to one of his pictures, at Brescia, the date of 1524. I may add, that in Lodi he gave the years 1527 and 1530; and that, in the Nuptials of Cana, in the refectory of the Padri Cisterciensi, at Milan, he marked 1545. It is truly a surprising production, no less for its boldness of hand than for the number of its figures, although the whole of them are not equally well studied, and a few, among others that seem to breathe and live, are really careless and incorrect.† He painted in the same city, within a court-yard, the Choir of the Muses, including the portraits of the president Sacco, the

\* To these the name of Francesco da Milano has recently been added, on the strength of an altar-piece, quite Titianesque, exhibited with his name in the parish church of Soligo, to which is added the date of 1540:—time may probably clear up the doubt it involves.

† He flourished several years subsequent, as appears from the "New Milan Guide," with MS. corrections, by Signor Bianconi, of which the Cavalier Lazara has a copy. He there remarks that he had seen in the greater monastery, now suppressed, belonging to the nuns of San Maurizio, other paintings by Piazza; as Washing the Disciples' feet, in the Refectory, and the Multiplication of Loaves, upon canvas. Also within the interior church, among other scriptural stories in fresco, is found the Adoration of the Magi, the Marriage of Cana, and the Baptism of Christ, bearing the date of 1556.

master of the house, and of his wife ; respecting which, writes Lomazzo, "I may, without fear of temerity, observe, that it is impossible to produce any thing more perfectly graceful and pleasing, more beautiful in point of colouring, among works in fresco." (Trat. p. 598.)

We next arrive at the name of Jacopo Robusti, the son of a Venetian dyer, and for this reason surnamed Tintoretto. He was pupil to Titian, who, jealous of his talents, soon banished him from his studio. He did not aspire, like the preceding artists, to the name of Titian's follower ; for he burned with ambition to become the head of a new school which should carry his manner to perfection, adding to it all that was yet wanting ; a vast idea, the offspring of a grand and fervid genius, and as bold as it was great, not even banishment from his master's school being able to damp his ardour. Constrained by circumstances to confine himself to an incommensurable apartment, he ennobled it with specimens of his early studies. Over the door of it he wrote, "Michelangelo's design, and the colouring of Titian ;" and as he was an indefatigable imitator of the latter, so he was equally studious, both night and day, in copying the models, taken from the statues in Florence, belonging to the former. To these he added many more of bassi-rilievi, and of ancient statues. In a catalogue of ancient pieces of sculpture, cited by Morelli, and belonging to the year 1695, is recorded a head of Vitellius, upon which "Tintoretto was always employed in designing and learning" (note, p. 152). He was frequently in the habit of designing his models by lamp-light, the better to obtain strong shades, and thus acquire skill in the use of a bold chiaroscuro. With the same view, he wrought models in wax and chalk, and having clothed them carefully, he adapted them to little houses composed of pasteboard, and slips of wood, supplying them through the windows with small lights by which he might thus regulate his own lights and shades. The models themselves he suspended from the ceiling by cords, placing them in a variety of positions, and designing them from different points of view, the better to acquire a mastery of foreshortening, as seen from below, a science not so familiar to his school as to that of Lombardy. Nor did he neglect the study of anatomy, to obtain a thorough knowledge of the

muscles, and the structure of the human frame. He designed also the naked parts, as much as possible, in various shortenings and attitudes, in order to render his compositions as diversified as nature herself. By such studies he prepared himself to introduce the true method to be pursued by his followers, beginning with the designing from the best models, and having obtained the idea of a correct style, proceeding to copy the naked parts, and to correct their defects.\* To similar aids he united a genius which extorted the admiration of Vasari, one of his severest critics, who pronounced it the most terrible of which the art could boast—an imagination fertile in new ideas, and a pictorial fire which inspired him with vigour to conceive well the boldest character of the passions, and continued to support him until he had given full expression to them on his canvas.

Yet, what is the noblest genius, what are all the rarest qualities meeting in a single artist, without diligence, a virtue which of itself, says Cicero, seems to include all the rest? Tintoretto possessed it for a period, and produced works in which the most captious of critics could not find a shade of defect. Of such kind is that *Miracle of the Slave*, adorning the college of St. Mark, a piece he executed in his thirty-sixth year, and which is held up as one of the wonders of Venetian art. The colours are Titian's, the *chiaroscuro* extremely strong, the composition correct and sober, select forms, studied draperies; while equally varied, appropriate, and animated beyond conception, are the attitudes of the men assisting at the spectacle, in particular of the saint who flies to succour, giving an idea of the swiftness of an ærial being. There, too, he painted other beautiful pieces, whose merit extorted from the lips of Pietro da Cortona these words: "Did I reside in Venice, not a festival should pass without still resorting to this spot, in order to feast my eyes with such objects, and above all, with the design!" His picture of the

\* Zanetti, p. 147. See also Ridolfi, parts ii. p. 10, where he informs us that Tintoret, in the maturity of his powers, being employed in painting for the church of La Trinità, Adam and Eve seduced by the Serpent, and the Death of Abel, "designed the figures from nature, placing over them a thin veil; to which figures he added a peculiar grace of contours, which he acquired from studying rilievi."



Crucifixion at the college of San Rocco, is also esteemed a work of singular merit ; displaying as it does, so much novelty upon so hackneyed a subject.\* Nor are other examples of his surpassing power wanting in the same place, filled with pictures as various as new ; but, for brevity's sake, I shall merely record, in the third place, his Supper of our Lord, now at the Salute, having been removed from the refectory of the Crociferi, for which it was drawn. Those who have beheld it in its place, write of it as a miracle in the art, inasmuch as the construction of the place was so well repeated in the picture, and imitated with so much knowledge of perspective, as to make the apartment appear double its real size. Nor are these three works to which he affixed his name, as his favourite productions, the only ones worthy of his genius, Zanetti having enumerated many more, conducted with the most finished care, all exhibited to the Venetian public, without including those dispersed throughout the different cities of Europe.

But diligence is rarely found long united to a rage for achieving much ; the true source in this instance, as in numerous others, of false, or at least of inferior composition. Hence, Annibale Caracci observed, that in many pieces Tintoretto was inferior to Tintoretto ; while Paul Veronese, so ardent an admirer of his talents, was in the habit of reproaching him with doing injustice to the professors of the art, by painting in every manner, a plan that went far to destroy the reputation of the profession (*Ridolfi*). Similar exceptions will be found to apply to such of his works as, conceived at a heat, executed by habit, and in great part left imperfect, betray certain errors both in point of judgment and design. Sometimes there appears a crowd of superfluous or badly grouped figures, and most generally all in the most energetic actions, without any spectators regarding them in quiet, as was practised by Titian and all the best composers. Neither in these figures are we to look for that senatorial dignity which Reynolds discovers in Titian.

Tintoretto aimed rather at liveliness than at grace, and from the studied observation of the people of his native state, per-

\* It was engraved by Agostino Caracci, and assuredly is the masterpiece of this painter.—A.

haps the most spirited in Italy, he drew models for his heads, as well as his attitudes, sometimes applying them to the most important subjects. In a few specimens of his Suppers, the Apostles might occasionally be taken for gondoliers, just when their arm is raised, ready to strike the oar, and with an air of native fierceness they raise the head either to look out, to ridicule, or to dispute. He likewise varied Titian's method of colouring, making use of primary grounds no longer white, and composed of chalk, but shaded; owing to which his Venetian pictures have felt the effects of time more than the rest. Neither was the choice, nor the general tone of his colouring the same as Titian's; the blue, or the ash-coloured, being that which predominates; one which assists the effect of the chiaroscuro, as much as it diminishes the amenity of the whole. In his fleshs there appears a certain vinous colour, and more particularly in his portraits. The proportions of his bodies are also different; he does not affect the fulness of Titian; he aims more at lively action than the latter, and sometimes attenuates his figures too much. The least correct portion of his pictures is the drapery; few of them being free from those long and straight folds, or flying abroad, or in some other way too common and obvious. It would be useless to insist upon his want of judgment, or rather his pictorial extravagances, Vasari having already said too much of them, upon the subject of his Universal Judgment, at Santa Maria dell' Orto.

He ought to have tempered the severity of his criticism, however, by admitting, that if the author of that great picture had bestowed as much pains upon the several parts as upon the whole, it would have been a magnificent production. Even in those pictures, in which he wished to display the talent as it were of an *improvisatore*, he still vindicated his title to the name of a great master, in the command and rapidity of his pencil, in his manifestations of original powers, where he seems to triumph in his play of light, in the most difficult shortenings, in fanciful inventions, in his relief, in harmony, and, in the best supported of his pieces, even in the beauty of his tints. But his sovereign merit consisted in the animation of his figures, it being an universal opinion, that has almost acquired the force of a proverb, that the power of action

ought to be studied in Tintoretto. Upon this point Pietro da Cortona used to observe, that if we carefully examine the whole of those pictures which have been engraved, no artist will be found equal to him in the pictorial fire he infused into his forms (Boschini, p. 285). He flourished for a long period, exerting his talents until we could with difficulty make a catalogue of his works, still giving the rein to his divine ardour in many pieces of great size, or at least abounding with a great variety of actors. Among these last, his picture of the Paradiso, in the hall of the great council, was greatly esteemed, even by the Caracci; and though the production of advanced age, the figures are almost innumerable. Had they only been better grouped and distributed, the artist would not have given occasion for Algarotti to criticise such a painting as he did, adducing it as an example of badly conceived composition. Tintoretto's genuine productions are not often met with in the different collections of Italy. In Venice, however, they are not rare, and there we may learn, what appears so very improbable in the Ridolfi, that Tintoretto wrought with a degree of finish equal to that of a miniature-painter. The noble Casa Barbarigo, at S. Polo, possesses a "Susanna" of this character, where, in small space, is included a park, with birds and rabbits disporting, together with every thing desirable in a pleasure-garden; the whole as studiously finished as his figures.

There is little to add relating to his school, on which none conferred greater credit than his son, Domenico Tintoretto. He trod in the steps of his father; but like Ascanius following Æneas, "*non passibus æquis*." Still he may boast much resemblance in his countenances, in his colouring, and in harmony, but there is a wide distinction in point of genius, though some of his most spirited pieces have been ascribed to his father, or at least suspected of having been chiefly indebted to his hand. Many works, however, upon a large scale, are attributed to the son; those which he has filled with portraits being far the most commended; his merit in this branch having been thought equal by Zanetti to that of his father. One of these is seen at the college of St. Mark, where, as in the rest of his compositions, the figures are disposed with more sobriety than those of Jacopo, as well as finished with more care, and with more enduring colours. As he grew older his

style fell somewhat into that of a mannerist, which at that period, as we shall see, much prevailed. By these distinctions his productions may be frequently known from his father's, and we may be enabled to refute the assertions of dealers, who, to obtain a higher price, attribute them indiscriminately to Jacopo. Yet Domenico produced many pieces, more especially portraits for different collections, besides several mythological and scriptural histories, to which he sometimes added his name, as in his picture boasting such exquisite tints which adorns the Campidoglio, the subject of which is a penitent Magdalen. Contemporary with Domenico, we ought not to omit the name of his sister Marietta, so exquisite a painter of portraits, as to receive invitations from the emperor Maximilian, and from Philip II. of Spain, to visit their respective courts. But her father would never consent to such a measure, in order to enjoy her society at home, though he was deprived of her not long afterwards, cut off in the flower of her genius and her age. Jacopo possessed few disciples beyond his two children, though he profited in some measure from these few. Paolo Franceschi, or de' Freschi, a Fleming, and Martino de Vos d'Anversa, were artists he employed to draw his landscapes. The former was esteemed one of the best landscape painters of his time, while he succeeded also in figures. He was engaged to paint for the Palazzo Publico, and several churches in Venice, where he terminated his days. The second resided also at Rome; and, in the church of San Francesco a Ripa, painted his "Concezione," a picture, indeed, abounding with too many figures, but beautiful and exquisite in its tints. With still greater felicity he depicted the four seasons for the Colonna family, very pleasing little pictures, presenting a happy union of various schools, fine perspective, fine relief, with correct and graceful design. Passing into Germany, and increasing in reputation no less by his works than by the engravings made of them by Sadeler, there, full of years and fame, he died. Lamberto Lombardo has been just before recorded as the assistant of Tintoretto, but not his disciple.

Odofardo Fialetti, a native of Bologna, was educated in the school of Tintoretto, where he acquired a reputation for good design, and a thorough acquaintance with all the precepts of

the art, yet he was still far from emulating his master, not possessing vivacity of genius equal to the task. To avoid a competition with the Caracci he long continued, and died at Venice, where many of his works are highly esteemed, and in particular his picture of the Crucifixion, painted for the Croce.

Among the imitators of Tintoretto appears the name of Cesare dalle Ninfe, an artist who aimed at reaching the sharp expression of ridicule, the novelty of ideas, and the rapidity of hand, so remarkable in his prototype, though unequal in his design. Flaminio Floriano seems to have been ambitious of imitating only the more correct parts of his model, so uniformly exact, temperate, and precise does he appear in his picture of San Lorenzo, to which he affixed his name.

The name of Melchior Colonna also occurs, though hardly known in Venice, and some perhaps would add that of Bertoli, a Venetian, to be met with affixed to a picture at the chapel of San Niccola, in Tolentino. It represents the Plague that visited that city, if I mistake not, and which disappeared at the solicitation of the patron saint. There is also an account of another artist, who from his age might have received the instructions of Tintoretto, or at all events obtained them from his works; his name was Gio. Rothenamer di Monaco. Arriving in Italy with but a small fund of knowledge, acquired in the studio of a poor national artist, he distinguished himself at Rome, and perfected his style in Venice, adopting in a great measure the maxims of Tintoretto. There at the Incubabili, he left a Santa Cristina, a Nunziata at San Bartolommeo, and as we have reason to believe, other works in private possession, by which he obtained some degree of credit. Subsequently arriving at a handsome practice in England, he nevertheless died there in poverty, his funeral expenses being defrayed by the alms of some Venetians. But few others, observes Zanetti, pursued the same path, probably because at that period more pleasing and popular styles were in vogue. Ridolfi, on the other hand, asserts, that all young artists towards the end of the century were anxious to study him for their model; and we shall find, in treating of the *mannerists*, that he was acknowledged by them as their sovereign master. We must, in the next place, enter upon a consideration of the school of Bassano.

Jacopo da Ponte, son to that Francesco, who, in the preceding epoch, was commended as one of the better artists who flourished during the fourteenth century, was nearly contemporary with Tintoretto, and was instructed by his father in the art. His earliest efforts, that are seen in the church of San Bernardino, in his native place, bear the impress of such an education. On resorting to Venice he was recommended to Bonifazio, a master, no less jealous of his art than Titian or Tintoretto; insomuch, that Jacopo never obtained the advantage of seeing him colour, except by secretly watching him through a crevice in the door of his studio. He resided but a little time in Venice, employed in designing the cartoons of Parmigianino, and in taking copies of the pictures of Bonifazio and Titian, whose scholar, upon the authority of some manuscript, he had also been. And, if conformity of manner were sufficient evidence, by no means always a certain guide, we might admit the truth of such supposition; his second style being altogether that of Titian. A few of his pictures are met with in his native place, such as his *Flight into Egypt*, at San Girolamo, and a *Nativity of the Redeemer*, in possession of Sig. Dottor Larber, both youthful productions, but which seemed to promise another Titian, so richly were they imbued with his sweetness of taste.

Upon his father's death Jacopo was compelled to return, and settle in his own province, whose city is at this day both rich and populous, and in those times it was esteemed by no means despicable, its situation delightful, abounding with flocks and herds, and well adapted for the sale of merchandize, and for fairs. From these elements arose by degrees his formation of a third style, full of simplicity and grace, and which gave the first indications in Italy of a taste altogether foreign, that of the Flemish. In the use of his pencil, Jacopo may be said to have pursued two different methods. The first of these is much softened with a fine union of tints, and at last determined with free strokes. The second, resulting in a great measure from the other, was formed by simple strokes of the pencil, with clear and pleasing tints, and with a certain command, or rather audacity of art, that, nearly viewed, appears a confused mixture, but forms in the distance an enchanting effect of colouring. In both of these he displays the origina-

lity of his own style, chiefly consisting in a certain soft and luscious composition. It partakes at once of the triangular and the circular form, and aims at certain contrasts of postures; so that if one of the figures is in full face, the other turns its shoulders; and at the same time at a kind of analogy, so that a number of heads shall meet in the same line, or in want of these, some other form elevated in the same direction. In regard to his lights, he appears partial to such as are confined to one part, and displayed masterly power in rendering it subservient to the harmony of the whole; for with these rare lights, with the frequent use of middle tints, and the absence of deep obscure, he succeeded admirably in harmonizing the most opposite colours. In the gradation of lights he often contrives that the shadow of the interior figure shall serve as a ground for one more forward, and that the figures should partake of few lights, but extremely bold and vivid at their angles: as for instance, on the top of the shoulder, on the knee, and on the elbow, for which purpose he makes use of a flow or sweep of folds, natural to all appearance, but in fact highly artificial, to favour his peculiar system. In proportion to the variety of his draperies, he varies the folds with a delicacy of judgment that falls to the share of few. His colours every where shine like gems; in particular his greens, which display an emerald tinge peculiar to himself. Whoever would become more familiar with the mechanism, and at the same time peruse a very full analysis of Bassano's style, may refer to Sig. Verci, the able historian of the Marca Trevigiana, who drew it up from the "MS. Volpati," cited by us in another epoch, and in the index to the writers.

At the outset Jacopo aspired to a grandeur of style, which is apparent from some of his pictures remaining in the façade of the Casa Michieli. Among these, a Sampson slaying the Philistines meets with much praise, and, indeed, they all partake of the boldness of Michelangelo. But, whether the result of disposition or of judgment, he afterwards confined himself to smaller proportions, and to subjects of less power. Even the figures in his altar-pieces are generally less than life, and so little animated, that it was observed by some one, that in Tintoretto even his old men were spirited, but that the youths of Bassano were mere dotards. We do not meet

with any of that noble architecture in his paintings, that adds so much dignity to those of the Venetian School. He appears rather anxious to find subjects in which to introduce candle-light, cottages, landscape, animals, copper vessels, and all such objects as passed under his eye, and which he copied with surprising accuracy. His ideas were limited, and he often repeated them, a fault to be attributed to his situation, it being an indisputable fact, that the conceptions both of artist and of writers become enlarged and increased in great capitals, and diminish in small places. All this may be gathered from his pictures produced for private ornament, the most familiar occupation of his life, inasmuch as he executed very few large altar-pieces. He conducted them at leisure in his studio, and, assisted by his school, he prepared a great number of various dimensions. He then despatched them to Venice, and sometimes to the best frequented fairs, thus rendering the number so very great, as to make it rather a disgrace for a collection not to possess copies by his hand, than an honour to have them. In these may be viewed, almost invariably, the same subjects; consisting of acts of the Old and New Testament; the Feasts of Martha, of the Pharisee, of the Glutton, with a splendid display of brazen vessels; the Ark of Noah, the Return of Jacob, the Annunciation of the Angel to the Shepherds, with great variety of animals. To these we may add, the Queen of Sheba, the three Magi, with regal pomp of dress, and the richest array; the Deposition of our Lord from the Cross, by torch-light. His pieces upon profane subjects exhibit the sale of beasts and of brazen vessels, sometimes rural occupations, corresponding to the seasons of the year; and sometimes without human figures, merely a kitchen furniture, a fowl-yard, or similar objects. Nor is it only the histories or the compositions themselves that recur in every collection to the eye; but even countenances taken from individuals of his own family; for instance, arraying his own daughter either as a Queen of Sheba, or a Magdalen, or as a villager presenting fowls to the infant Jesus. I have likewise seen entire pieces, with the title of the "Family of Bassano," sometimes in small size, and sometimes in larger. Of the former, I remarked a specimen in Genoa, in possession of Signor Ambrogio Durazzo,



where the daughters of the painter are seen intent upon their feminine occupations, a little boy playing, and a domestic in the act of lighting a candle. One of the second kind may be seen in the Medicean Museum, a picture which represents an academy of music.

By this method he seemed to confess the poverty of his imagination, though he derived from it a very remarkable advantage. By dint of continually repeating the same things, he brought them to the utmost point of perfection of which they were susceptible; as we may gather from his picture of the Nativity of our Lord, placed at San Giuseppe, in Bassano, the master-piece not only of Jacopo, but in point of force of colours and the chiaroscuro, of every thing that modern painting has to boast. The same is seen in his Burial of Christ, at the Seminario of Padua, a picture of which an engraving was taken by order of Madame Patin, among "the Portraits of Celebrated Painters;" having met with no other that seemed to breathe such a spirit of pity and holy terror. Finally, in his Sacrifice of Noah, at Santa Maria Maggiore in Venice, in which he collected specimens of all the birds and animals he had drawn elsewhere, he preserved the same character; and by this production so far won the regard of Titian, that he wished to purchase a copy for the ornament of his own studio.

Hence it happens, that the works of Bassano, conducted at a certain age and with singular care, are estimated very highly, and purchased at large sums, though not altogether exempt from some errors of perspective, from some awkwardness of posture, and some fault in composition, particularly in point of symmetry. Indeed it was the general belief, that he possessed little practical skill in designing the extremities, thus avoiding, as much as lay in his power, the introduction of feet and hands into his pictures. These accusations, with others before alluded to, might be greatly extenuated by producing such examples of Bassano as would fully prove, that he could, when he pleased, draw much better than he was accustomed to do. He knew how to vary his compositions, as we perceive in his Nativity, at the Ambrosiana in Milan; and he might as easily have varied his other pieces. He was capable also of conceiving with equal novelty and propriety,

as we gather from his *San Rocco*, at *Vicenza* ; and he might thus have shone on other occasions. Moreover, he knew how to draw the extremities, as appears from his picture of *S. Peter*, at *Venice*, adorning the church of the *Umiltà* ; and he could give dignity to his countenances, as in his *Queen of Sheba*, which I have seen in *Brescia* ; and he might have displayed the same dignity in other pieces. But whether he found such a task too irksome, or from whatever other cause, he displayed his powers rarely ; content with having arrived at his peculiar method of colouring, of illuminating, and of shading, with a sovereign skill. So universally was he admired, that he received innumerable commissions from various courts, and an invitation to that of *Vienna*. What is more honourable, notwithstanding his defects, he extorted the highest praises, if not from *Vasari*, from many of the most renowned artists ; from *Titian*, from *Annibal Caracci*, who was so much deceived by a book painted upon a table, that he stretched out his hand to take it up ; and from *Tintoretto*, who commended his colouring, and in some measure wished to imitate him. Above all, he was highly honoured by *Paul Veronese*, who intrusted him with his son *Carletto*, for a pupil, to receive his general instructions, “and more particularly in regard to that just disposition of lights reflected from one object to another, and in those happy counter-positions, owing to which the depicted objects seemed clothed with a profusion of light.” Such is the flattering testimony given by *Algarotti* to the style of *Jacopo da Ponte*.

*Bassano* educated four of his sons to the same profession, which thus became transmitted to others, so that the *Bassanese* school continued for the length of a century, though still declining and departing fast from its primitive splendour. *Francesco* and *Leandro* were the two members of *Jacopo's* family best disposed to pursue his footsteps, and he was accustomed to pride himself upon the inventive talents displayed by the former, and the singular ability of the latter for portrait-painting. Of his two other sons, *Giambatista* and *Giro-lamo*, he used to observe, that they were the most accurate copyists of his own works. All of these, more especially the two latter, were instructed by their father in those refinements of the art he himself practised, and they so far succeeded,

that many of their copies, made both during and after the lifetime of their father, very frequently imposed upon professors, being received for the originals of Jacopo. The whole of them, however, produced original works, and Francesco the eldest, having established himself in Venice, gave ample proof of it in those histories drawn from Venetian records, which he painted for the Palazzo Grande. They are placed near those of Paul Veronese, and appear to advantage even in such competition. His father here assisted him with his advice; himself attending upon the spot, and instructing him where he found occasion, how to add force to his tints, to improve his perspective, and to bring the whole work to the most perfect degree of art. His pencil may be very clearly traced in that of his son, as well as his style, which in the opinion of critics is somewhat too much loaded, especially in his shades. Francesco likewise produced several beautiful altarpieces, in which, on the other hand, he appears less vigorous than his father, as may be seen in his *Paradiso*, at the Gesù, in Rome, or in his *San Apollonio*, at Brescia, one of the most beautiful pieces in the church of S. Afra, and much admired by foreigners. And he would have achieved still greater things, had he not been afflicted with severe fits of melancholy, such as to deprive him of the use of his faculties and his time, until he was driven by sudden desperation to throw himself from a window, and, by this accident, still in the prime of his days, he lost his life.

The works which he left imperfect in the Ducal Palace, and in other places, were completed by Leandro, the third son of Jacopo, and a professor in high repute. He followed the same maxims in the art, except that by his practice in portrait taking, he acquired more originality of countenance, and in the use of his pencil approaches nearer to the first than to the second style of Jacopo. He is, moreover, more variable in it, and inclines somewhat to the mannerism of his age. One of his best performances, perhaps, is to be seen at San Francesco, in Bassano, *Santa Caterina* crowned by our Lord, amidst various saints, distributed upon the steps of the throne, with figures larger than customary in the Bassanese school. His pictures likewise of the *Resurrection of Lazarus*, placed at the *Carità*, and of the *Nativity of the Virgin*, at Santa Sofia,

besides others he produced at Venice, as well as for the state, are distinguished by their large proportions. If familiar with the father's productions, we may often detect domestic plagiarisms in Leandro, who often repeats the family of da Ponte, copied in innumerable pieces by Jacopo, by his sons, and by their descendants. Even in his pictures for private ornament, conducted according to his own style and fancy, he was fond of adopting paternal subjects and examples, being skilful in drawing animals of every kind from nature. But nothing proved so favourable to his reputation, both in Italy and throughout Europe, as the immense number of his portraits, admirably executed, and not unfrequently with a certain original fancy, both for private persons and for princes. Those that he executed for the Imperial Palace were particularly relished; insomuch, that he received an invitation from Rodolphe II., to accept the place of his court painter, an honour which Leandro thought fit to refuse. He was more ambitious of enjoying fame at Venice than at Vienna, for the Doge Grimani, the better to obtain a noble portrait of himself, had already created him his cavalier. And Leandro supported his dignity with an imposing demeanour: he lodged, dressed, and maintained his table in a noble manner. He appeared in public ornamented with a collar of gold, and with the insignia of St. Mark, accompanied by a train of disciples, who dwelt at his house. One of these bore his gold cane, another the repertory, in which he noted down all that was to be done during the day. The same were bound to attend upon him at table; and as he was suspicious of poison, he was accustomed, like the great, to have his tasters, who took something of every dish he eat; but they were ordered not to taste much, as in such case the great man became little, and gave rise to much mirth. Like his brother, he was subject to fits of melancholy, but he contrived to manage them so well, as only to give birth to comic, never to tragic scenes.

Giambatista da Ponte, is a name almost unmentioned in history, nor is there any production attributed to him, besides an altar-piece in Gallio, with his name, and which by some writer has been given, from its style, to Leandro. Girolamo, the last of the family, is better known by an altar-piece which he conducted in Venice, after the composition of Lean-

dro, as well as for others executed in Bassano and its vicinity. He cannot be denied a certain graceful air in his countenances; and in some of his works, displaying the simplest composition, and very graceful colouring. Such is his picture of S. Barbara, adorning the church of S. Giovanni, at Bassano, where the saint is seen between two upright figures of virgins, with their eyes fixed upon heaven, where the holy mother is represented in the usual manner of the times.

Not only was Jacopo attached to the soil and very walls of his native country, from which no prospects of honour or of profit could tempt him away, but he liberally granted his instructions to his fellow-citizens, which both his sons and their family continued after his decease. The best disciple whom they produced, was Jacopo Apollonio, the offspring of Jacopo's daughter. Though only acquainted with the two least celebrated of his uncles, he made rapid progress in his art, a case in which he may be compared to certain writers, who have wholly made use of their native dialect, without mingling it with any of a foreign growth. In like manner, he is Bassanese in his ideas, in his draperies, in his architecture, and more than all, in his landscape, which he touched with a master's hand. He might easily at times be mistaken for the real Bassani, were he not inferior to them in the vigour of his tints, in the delicacy of his contours, and in the strokes of his pencil. Some of his best works consist of a Magdalen, seen in the Dome of Bassano, and a San Francesco at the Riformati, which present fair examples by which to judge of his style. Yet above all, his picture of the Titular with various other saints at San Sebastiano, is one of the most exquisite finish, and possesses every estimable quality in the art, except that of softness. Some have considered him the only artist among the disciples of this school worthy of commemoration. Yet the natives of Bassano set some store by two brothers named Giulio and Luca Martinelli, very estimable scholars of Jacopo. They also hold in some esteem Antonio Scajario, son-in-law to Giambatista da Ponte, as well as his heir, owing to which he sometimes signs himself Antonio da Ponte, Antonio Bassano. Nor do they omit the name of Jacopo Guadagni, the offspring of a daughter of Francesco da Ponte, who acquired some merit in portrait-painting, and in

copying, however feebly, the works of his ancestors. Upon his decease in 1633, every vestige of the manner and of the school of Jacopo became extinct in Bassano. There nevertheless arose about the same period in Cittadella, a place adjacent to Bassano, a young genius of the name of Gio. Batista Zampezzo, who, directed by Apollonio, and having concluded his studies at Venice, devoted himself to copying the works of Jacopo. So well did he imitate his *Santa Lucilla* baptized by San Valentino, a piece at the Grazie in Bassano, that Bartolommeo Scaligero pronounced it comparable with the original. He flourished about 1660;\* and subsequent to him appeared the noble Gio. Antonio Lazzari, a Venetian, who succeeded in deceiving the most skilful artists, says Melchiori, by dint of copying Jacopo, and passing for him. It will not have been irksome, I trust, to my readers, thus to have connected together a series of the school of Bassano, by aid of which the copies taken by so many artists, at different periods, and with various degrees of merit, may be better distinguished.†

Whilst the Bassanese school employed itself in drawing the simplest objects of rural nature upon a small scale, a different

\* This date is pointed out by Boschini, and corresponds with the fortieth year of the artist, who, on the authority of Melchiori, made a noble copy of Giorgione's *San Liberale*, at Castelfranco, besides producing several original works in his native place and the vicinity. Specimens of his labours exist in water-colours, taken from pictures in fresco executed by Paolo and by Zelotti, in different palaces belonging to Venetian noblemen. The cavalier Liberi, his Venetian master, aware of his singular talent for such species of painting, often employed him, to the no small advantage both of his art and his fortune.

† It would be too difficult to attempt to enumerate the names of his foreign imitators, particularly the Flemish, who were much devoted to his style, some of whose copies I have seen in collections believed to be originals. But the handle of their pencil, the clearness of colouring, and sometimes the diminution of the figures, not common to the Bassani, afford means to distinguish them not, however, with such a degree of certainty, but that connoisseurs themselves are of different opinions. This occurred in my own time at Rome, respecting a fine picture of the Nativity of Jesus Christ, in the Rezzonico collection. One of the best imitators of that style was David Teniers, who, by his exquisite skill, acquired the surname of Bassano. To him I am happy to add another foreigner, Pietro Orrente di Murcia, whom Spanish writers give as a pupil to Jacopo; and were there no other authority, we might upon that

one sprung up in Verona, which surpassed all others by copying, upon the most ample grounds, every thing most beautiful in art; such as architecture, costume, ornaments, the splendour of trains of servants, and luxury worthy of kings. This then remained still to be completed, and it was reserved for the genius of Paul Caliari to accomplish. The son of Gabriele, a sculptor at Verona, he was destined by his father for the same art. Instructed in a knowledge of design, and modelling in clay, he nevertheless evinced so strong a genius for painting, as to induce his father to give him as a pupil to Badile, under whom, in a short time, he made an astonishing progress. He had, however, appeared in an age that made it incumbent on him to exert himself greatly, such were the splendid talents that distinguished the Veronese School. It is deserving, indeed, of separate mention, inasmuch as it might of itself form a school apart, were it not that its principal masters had acquired a knowledge of their art, either from Mantegna of Padua, or from the Venetian Bellini; from Giorgione, or as we shall have occasion to see, from Titian. It was thus derived rather from the artists of the state, than from its own or from foreign sources, though it flourished by its own industry, and produced as many various styles as any other place in the *terra firma*. I have already alluded to the remark of Vasari, that "Verona having constantly devoted itself, after the death of F. Giocondo, to the study of design, produced at all times excellent artists, &c." such praise as he bestowed on no other city of the Venetian state. I noticed also its superiority in force of expression, and its very general taste, in animating and giving an air of liveliness to its heads, so general indeed as to be almost characteristic of the nation. To these it added a beauty peculiar to itself; more light and elegant, and less full than in the Venetian paintings, though not so fresh and rubicund in the fleshy parts. It is also equally happy with any other in its inventions, availing itself of mythology and history to form fanciful compositions, and for the ornament of palaces and villas. The national genius

of Sig. Conca, receive him as his very exact imitator. In his two pictures referred to (vol. i. p. 266) he is pronounced superior to the Bassani, meaning, perhaps, superior to the sons of Jacopo; it would be too absurd a proposition to prefer him to the head of the school.

so well adapted for poetry, aided the artists in the conception of such compositions; while the advice of able men, always abounding in the city, helped to perfect them. The climate too was favourable for the production, as well as for the preservation of paintings, for while at Venice, the saltiness of the air destroyed many beautiful pieces in fresco, in Verona, and its adjacent towns, a great number remained entire.

We have already alluded to its leading masters of the preceding epoch, observing that many were entitled from their works to rank in this brighter period. To these I add Paolo Cavazzola, pupil to Moroni, and in the opinion of Vasari, much superior to him. He died at the age of thirty-one, leaving many fine specimens of a mature judgment in different churches. The two Falconetti were also worthy of some notice. Gio. Antonio, an excellent draughtsman of fruits and animals; and Gio. Maria, a scholar of Melozzo (*Notizia*, p. 10), and a celebrated architect and painter, though not one of the most copious, more especially in fresco. These two brothers were descendants of old Stefano da Verona, or da Sevio, whichever he is to be called. Nor less worthy, in the opinion of Vasari, was one Tullio, or India il Vecchio, an able artist in fresco, a portrait-painter, and a celebrated copyist. His son Bernardino appears to advantage, no less in a bold than a delicate style; in which last, if I mistake not, he is superior, as we perceive from specimens in the churches, and other collections in Verona. Many of his pictures betray a style approaching that of Giulio Romano. He is recorded by Vasari, together with Eliodoro Forbicini, famous for his grotesques, and assistant in many of his labours to India, as well as to various other artists of no mean fame.

Dionisio Battaglia distinguished himself by an altar-piece of Santa Barbara, mentioned by Pozzo as being at Santa Eufemia; no less than did Scalabrino by his two scriptural histories placed at San Zeno. Two other artists of the same period are very deserving of mention, both on account of their productions and their pupils; Niccolo Giolfino (in Vasari called Ursino), the master of Farinato; and Antonio Badile, the tutor and the uncle of Caliari. Giolfino, or Golfino, according to Ridolfi, partakes something of the dryness of the Quattrocentisti, less select and animated than the best of his



contemporaries, his colours not very vivid, but pleasing and harmonious. Most probably educated by some one of these miniaturists, he succeeded better in pictures upon a small than upon a large scale, such as in his Resurrection of Lazarus, to be seen in the church of Nazareth. Born in 1480, Badile flourished during another eighty years, and was the first, perhaps, of any in Verona, to exhibit painting altogether free from traces of antiquity, while he excelled no less in external forms than in depicting the inward affections and passions of the mind. He was moreover the author, at the same time, of a peculiar softness, yet freedom of hand, though it is not known from whom he acquired it. He affixed to his works only the first syllable of his name, formed in a cypher. His picture of the Raising of Lazarus, painted for San Bernardino, and another with some holy bishops at San Nazaro, both so much commended by Ridolfi, serve to shew from what source his two pupils, Paolo and Zelotti, derived that elegant manner, which they mutually improved by assisting one another. A similar style was for some years displayed by Orlando Fiacco, or Flacco, from which he is supposed to have been a scholar of Badile, though Vasari, who extols him particularly in portrait, gives him to another school. However this may be, it is certain he inclined to a boldness of style, approaching that of Caravaggio. He flourished but a short period, during which he acquired more merit than fortune.

This resulted from the too great abundance of good artists in Verona, a circumstance that induced many to seek better fortune in foreign parts. Orlandi, on the authority of Vasari, has inserted in the *Abecedario* a professor of the name of Zeno, or Donato, a native of Verona, who, in the church of San Marino at Rimini, painted the titular saint with singular care. I saw it, and it displayed great simplicity of composition, good design, and still better colouring, more particularly in the dress of the bishop, which he laboriously ornamented with little figures of saints. He seems to have belonged to the golden period of art; and it is known that he left other works at the same place, and most probably never changed his residence, or at least did not return, so far as we know, to Verona. Two other artists, named Batista Fontana, much engaged at the imperial court of Vienna, and Jacopo Ligozzi,

who long flourished at the court of Tuscany, as I have observed in its place, also adopted the resolution of quitting their native city. Of the former scarcely any thing remains there; though there are a few pieces by the hand of the second, among which at S. Luca a Saint-Helena, who, surrounded by her court ladies, assists in the discovery of the Holy Cross, a picture displaying the best Venetian taste in its tints, and in the richness of its draperies; but certainly the worst, in regard to transferring our own customs to more ancient times. Giovanni Ermanno had either a brother or other relation who approached him very nearly in point of merit, as may clearly be seen at the Santi Apostoli in Verona.

But those who had there obtained the ascendancy, when Paul Veronese first began to make himself known, were three fellow-citizens, who still maintain a high character in their native place, inferior only to that of Paul himself. Their names are Batista d'Angelo, surnamed del Moro, as the son-in-law and pupil of Torbido; Domenico Ricci, called *il Brusasorci*, from his father's custom of burning rats; and Paul Farinato, likewise called *degli Uberti*. All three were invited by the cardinal Ercole Gonzaga to Mantua, in order that each might exhibit in the cathedral an altar-piece; while together with these appeared Paul, the youngest of the whole; but who, according to Vasari and Ridolfi, surpassed them in the competition. But it is not yet time to enter upon his merits, having first to treat of his rivals, before we venture upon him and his followers, so as not to have occasion for interrupting the remainder of this history, until we arrive at a new epoch.

Giambatista was the least celebrated of the three, though each of his works obtained so much credit, that when Santa Eufemia had one of its walls demolished to make way for a new edifice, his picture of St. Paul before Ananias, that adorned it, was carefully preserved at considerable expense, and replaced over the door of the church; yet this was one of his earliest productions. He produced a great many others, both in oil and in fresco, not unfrequently in competition with Paul. He follows Torbido in point of diligence, and in his strong and unctuous colouring. He has more softness, however, of design, and, if I mistake not, more grace, of which

he gave a distinguished specimen in an Angiolo at San Stefano, in the act of distributing the palms to the SS. Innocenti. He was employed, also, in Venice, where the most studied and animated production, going by his name, is not positively pronounced *his* by Ridolfi, but only *esteemed to be his*, while it is ascribed by Boschini to Francesco Alberti, a Venetian, known merely by this single production. It is an altar-piece in Santa Maria Maggiore, representing the Virgin between St. John and St. Mark, and several lords in ducal robes, with their sons, in the act of adoring her; very lively portraits of the Marcello family, for whom the altar was painted. Vasari gives a brief account both of him and his son Marco, his pupil and assistant, though he did not mention Giulio, brother to Batista, who distinguished himself alike in all the arts, and is called by Zanetti *dotto pittore*. Both, like Batista, exercised their talents in Venice, and whoever compares the four Coronati of Giulio, placed at San Apollinare, with the Paradiso of Marco at San Bartolommeo, will discover an elegance, a precision, and an arrangement of style, sufficient to mark them for disciples of the same school.

Brusatorci may be termed the Titian of this school. It is not known that he received the instructions of any other master besides Giolfino, but it is certain that he studied the works of Giorgione and of Titian, in Venice. He has exhibited the style of the latter in a few of his pictures with great accuracy, as we see in his *San Recco*, in the church of the Padri Agostiniani at Verona, and in several other pictures for private persons, among which he has drawn nymphs and Venuses. An eye accustomed to the originals of the best Venetians detects a diversity of tints, which in the artist of Verona are less glowing. His genius could not confine itself to the imitation of a single model, like some of the Venetians; he became fond of Giorgione, and to judge from one of his pieces remaining at Mantua, also of Parmigianino. There in the ducal palace we met with the *Fable of Phaeton* exhibited in different pieces, which, however much defaced by time, are still admired for the fancy and vivacity they display, no less than for their abundance of figures, and the difficult foreshortenings he has inserted. But his chief merit was shewn in his frescos, with which he decorated villas and palaces with

the erudition of a fine poet and the execution of a fine painter. He produced, likewise, his histories; and the master-piece of all I have seen is the Procession of Clement VIII. and of Charles V. through Bologna, a picture exhibited in a hall of the noble casa Ridolfi, and which has been engraved. A nobler spectacle cannot well be imagined; and although other specimens, both of this and similar subjects, are met with very generally at Rome, in Venice, and in Florence, none produce equal effect; combining in one piece, a large concourse, fine distribution of figures, vivacity of countenances, noble attitudes in the men and horses; variety of costume, pomp, and splendour, and dignity, all bearing an expression of pleasure adapted to such a day. This piece may compete with another in the palazzo Murari at Ponte Nuovo also in fresco; and this last is even preferred in the estimation of many before that of the casa Ridolfi, as I have been informed by the learned Signor dalla Rosa.

Felice Riccio, otherwise Brusascorci the younger, and the son of Domenico, became an orphan before he had completed his studies with his father, which he continued under the care of Ligozzi, at Florence. On returning thence to Verona, he introduced a style very different to the manner of his father. It is extremely elegant and refined, as displayed in his Madonnas, with boys and beautiful cherubs, adorning various collections; and with features something resembling those of Paul Veronese, if not a little more spare. Nor is he deficient in strength where his subject requires it, as I remarked in a picture belonging to the Conti Gazzola, representing the forge of Vulcan, with Cyclops, designed in good Florentine taste, and powerfully coloured. Many of Felice's works are interspersed through the churches of Verona, among which his Santa Elena, belonging to the church of that name, is extremely beautiful. He did not exercise his talents, like his father, in fresco, nor had he equal genius; though he produced pieces on a large scale, the extreme of which was the Fall of Manna, painted for the church of S. Giorgio, a picture both vast and well conceived, and which received its last touches from Ottini and Orbetto, two of his best disciples, whose names I reserve to another epoch. Several little pictures, likewise, both on sacred and other subjects, executed on stone

or marble, which he coloured with great skill, availing himself for his shades of the marble itself, are attributed to his hand. Even his portraits are held in high esteem; though nearly equalled by those of his sister Cecilia, who acquired skill in the art from her father. Gio. Batista Brusasorci, brother of the preceding artists, and a scholar of Paul Veronese, presented Verona with several highly esteemed pictures; but, passing into Germany, he became painter to the emperor, in whose service he died.

Surviving the whole of these, and almost all the Caliali family, we meet with the name of Paolo Farinato, as grand as an artist perhaps as his namesake was beautiful. After leaving the school of Giolfino, he is supposed to have studied the works of Titian and Giorgione, at Venice; and if we may judge also from his style, he must have received the instructions of Giulio Romano in design; though he made use of the Venetian tints, out of which he formed a system of his own. He survived till his eighty-first year, still preserving his natural good humour; and as is customary with men of so advanced an age, he prided himself upon it, affixing his name to a picture he produced at San Giorgio, placed opposite to one by Felice, stating that he had painted it in his seventy-ninth year. It is a representation of the multiplication of loaves in the desert, abounding with very numerous figures, in part portraits of his own family, and in part ideal heads. He is one of the few painters whose merit did not deteriorate in advanced age, for though in some early pieces he betrays a certain dryness of manner, in this last he left nothing imperfect, neither in fulness of contours, in the fancy of his draperies and embellishments, nor in the study of his figures and landscape. His design has been much commended, which was the case with few others of his school; and even in the time of Ridolfi his sketches, the cartoons of his first studies, and his models of figures in wax, were all eagerly sought after for ornamental cabinets. A San Onofrio is pointed out at the church of San Tommaso, in a sitting posture, taken from the celebrated torso di Belvedere; which, as well as many other of his attitudes and subjects where he introduced naked figures, discovers an acquaintance with the ancient style not common among the Venetians. To his flesh he gives a

bronze colour, which produces a pleasing effect, and harmonizes well with his tints, for the most part sober and even flat in his grounds ; giving a repose to the eye which attracts without dazzling it. He is generally esteemed, however, a weak colourist, and better in his frescos than in oil. I know not whether it may be owing to partiality, or to the merit of this great man, but certain it is, that on my quitting Bologna he was the only artist the whole of whose works I regretted not having seen, so much of all that is rare and beautiful did I meet with in those I saw. More likewise I beheld in Mantua, in San Sisto at Piacenza, in the Ducal Gallery at Modena, in Padua, and other places. I have sometimes observed a kind of snail that Paolo is said to have chosen for his device, remarking that he likewise bore his house upon his head, whence he might strike at presuming impostors.

His son Orazio practised the art only for a few years. His best praise is, that during that short period he made approaches towards the style and merit of his father. There is one of his pieces at San Stefano, representing the Faithful receiving the Holy Spirit from the Apostles ;\* and, if we except only Paul Veronese, it makes a distinguished figure, placed near some of the best artists of Verona.

Resuming here the thread of our former discourse, we must observe that Paul Caliarì found the public prepossessed in favour of the three foregoing artists, and obtained little consideration in his own district while young. The world, ever disinclined to admit the claims of rising reputation, either knew not, or believed not, that in his competition with the Mantuan artists he had surpassed them all ; insomuch that this youthful genius was compelled by penury to quit Verona, leaving behind him, upon an altar at San Fermo, a Madonna between two Saints, with a few other proofs of his early powers. He first went to Vicenza, and thence passed on to Venice. His genius was naturally noble, and even magnificent and vast, as well as pleasing ; and no provincial city was capable of supplying him with ideas proportionate to his genius, like Venice. There he aimed at improving his style of colouring, upon the models

\* It is, as I am informed, by Signor dalla Rosa, a picture of the Pentecost.

of Titian and Tintoretto, as well as to surpass them, as it would appear, in elegance and variety of ornament. Hence his pupils were accustomed to say, that at that time he devoted himself to the study of casts taken from ancient statues, to the engravings of Parmigiano, and to those of Albert Durer. The first works that he produced for the sacristy of S. Sebastiano in Venice, present us only with the elements of that style he subsequently acquired, in the air of the heads, and in the variety of drapery and of attitudes. For the rest his pencil was still timid, inclined rather to unite his tints with care, than to a bold and free manner of handling. But it was not long before he displayed more freedom and more attraction, in painting the ceilings of the same church, where he represented the history of Esther, a work whose novelty conciliated public admiration, and became a stepping-stone to very honourable commissions from the senate.

In the meanwhile he enjoyed an opportunity of visiting Rome, in company with the ambassador Grimani, where, surrounded by its grand ancient and modern productions, "*al volo suo senti crescer le penne*," he felt his wings enlarging as he rose, of which he soon gave proofs in the Palazzo Pubblico, at Venice. Here his imagination seems to revel in every subject coloured by his hand, but particularly in that which may be called the apotheosis of Venice, in regal costume, seated on high, crowned by Glory, celebrated by Fame, and attended by Honour, Liberty, and Peace. Juno and Ceres are seen assisting at the spectacle, as symbols of grandeur and felicity. The summit is decorated with specimens of magnificent architecture, and with columns; while lower down appears a great concourse of ladies with their lords and sons, in various splendid habits, all represented in a gallery; and on the ground are represented warriors upon their chargers, arms, ensigns, prisoners, and trophies of war. This oval picture presents us with a union of those powers, with which Paul so much fascinates the eye, producing a general effect altogether enchanting, and includes numerous parts all equally beautiful; bright aerial spaces, sumptuous edifices, which seem to invite the foot of the spectator; lively features, dignified, selected for the most part from nature, and embellished by art. Add to these, very graceful motions, fine

contrasts and expressions; noble vestments, both for their shape and materials; with crowns and sceptres, magnificence worthy of so august a scene; perspective that gives distance to objects, without displeasing us when near;\* the most lively colours,† whether similar or contrasted, and harmonized with a peculiar degree of art, such as is not to be taught. Not inferior to these was the handling of his pencil, which to the utmost rapidity unites the greatest judgment, that effects, decides, and achieves something in every stroke; gifts which he had at that age rendered familiar to him, and which form the character of his genius. Whoever has resolution enough to read Boschini (for it is not every one in Italy that can boast as much) will find at p. 643 and further, in addition to the description of this picture, the commendations he bestowed on it, along with Strozza, Mignard, and other able artists, as one of the rarest specimens in the world. Yet this did not obtain for him so high a reputation as his "Suppers." Whoever undertakes to describe his style ought by no means to pass over a representation, perhaps the most familiar to him of all, having repeated it so many times, until by force of exercising his powers and varying it in different ways, the first sovereigns in the world became desirous of obtaining copies. Several I have seen upon a small scale, but always beautiful; one, the Supper of the Eucharist, at Santa Sofia, in Venice; another, upon the same subject, and of exquisite workmanship, at the Casa Borghese, in Rome; and the feast given by San Gregorio to the poor, belonging to the Serviti, in Vicenza; besides others in different collections. In Venice he painted four Suppers for the same number of refectories in religious houses, both large and rich in point of invention. The first, representing the Marriage of Cana, is still preserved at San Giorgio Maggiore, thirty palms in length, copies of which

\* He attained this effect by drawing these figures with rather bold contours, and the other parts after his works were completed. Owing to his knowledge, as well as his felicity and grace of hand, they are not in the least disagreeable to those who observe them near. (Zanetti, p. 181.)

† This was easily produced by his rapidity of execution, by which his tints always remained clear and simple. The artist who repeats his touches frequently, and uses much research, can with difficulty preserve freshness, to obtain which another method must undoubtedly be pursued. (Zanetti, p. 163.)



every where abound, and which is highly estimable on account of the great number of the figures, amounting to one hundred and thirty, as well as for its portraits of princes and illustrious men who flourished at the period. It was nevertheless executed for the price of only ninety ducats. The second is in better preservation, placed at San Giovanni and San Paolo, representing the supper prepared by Matthew for our Lord ; and is very highly extolled for its heads, all of which Ricci, at a mature age, copied for his studio. The third is at San Sebastiano, consisting of the Feast of Simon. The fourth, along with the same Feast, formerly placed at the Refectory of the Servi, was presented to Louis XIV. of France, and deposited at Versailles ; and this was preferred by Venetian professors to all the rest. For this reason numerous copies were presented by them to the world ; although the artist himself took one for the refectory of the monks of SS. Nazario and Celso, along with the same Supper, now in the fine Doria collection at Genoa ; and which, however inferior in size to the rest, is considered equal to any of the preceding, and has been engraved by the hand of the celebrated Volpato. Another, likewise of Simon, was sent from Venice to Genoa, which I saw in possession of the Durazzo family, with a Magdalen that may be esteemed a miracle of art ; and I also met with an old copy\* in the Casa Paolucci, at Pesaro. What novel methods he adopted in all these to decorate the place with architecture, and how well he availed himself of them to add to the spectators at the festival ! What passions depicted in each of the principal actors, and how appropriate to the period ! What splendour in the preparation, luxury of dishes, and pomp of guests ! Whoever considers these, will easily excuse such an artist for some occasional imperfection of design, and for inattention to ancient costume, in which he is always faulty.† Even Guido, an artist so highly celebrated,

\* To this description of all his suppers might be added the one which he painted for the nuns of S. Teonisto in Treviso, but which now adorns the I. R. Pinacoteca at Milan.

† It has been stated in his defence, that had he clothed the whole of his figures with those tunics and ancient mantles, he would have become monotonous, and consequently uninteresting in his great history pieces. But I am of opinion, that whoever is familiar with ancient statues and

so far excused them, that he was accustomed to say, "were it given me to choose what painter I would be, I should prefer being Paul Veronese, for in others every thing appears the effect of art, but he alone seems all nature."

He continued to produce specimens until he was sixty years of age, though he cannot, like many others, be accused of having painted too much; each piece is worthy of Paul Veronese, and each has been multiplied by some copyist, an honour that artists have not bestowed upon the works of Tintoretto, or those of many others. His method of making use of clear grounds, and as much as possible of virgin colours, has greatly contributed to the preservation and freshness of his colouring. In Venice we meet with several of his pictures yet glowing with the peculiar grace he shed over them. A remarkable specimen is seen in that belonging to the noble house of Pisani, exhibiting the family of Darius presented to Alexander, which surprises as much by its splendour as it affects us by its expression. Equal admiration was at one time evinced for his Rape of Europa, which he drew upon a large scale, in various groups, much in the same manner as Coreggio, in his Leda. In the first she appears among her virgins in the act of caressing the animal, and desirous of being borne upon him; in the second, she is seen carried along, applauded by her companions, as she enjoys the scene riding along the shore. In the third (the only one in grand dimensions) she cleaves the sea in terror, in vain desired and lamented by her virgin train. This work, ornamenting the Ducal Palace, suffered much from the effects of time, and has subsequently been restored.

In Verona, boasting a clime more favourable to paintings, we more frequently meet with his pictures in complete preservation. Many noble houses, in particular that of Bevilacqua, at one period his patrons, are in possession of several. As an expression of his gratitude, he represented in a portrait of one of the Bevilacqua family, his own figure standing upright, with the air of his attendant. But his San Giorgio,

bassi-relievi, will find means of varying his compositions. The Cavalier Canova has recently produced two bassi-relievi on the condemnation of Socrates. The Greek vests are two, the tunic and pallium; yet these are finely varied, though there are a number of spectators.

surrounded by the two grand histories of Farinate and of Brusasorci already described, by some esteemed to be the best painting in Verona, is perhaps, the most perfect state of any that remain. The San Giuliano of Rimini is likewise a valuable piece, which may, perhaps, compete with the San Giorgio. The San Afra, at Brescia, and the S. Giustina, at Padua, placed in their respective churches, have also suffered little; but the last, indeed, is in too lofty a situation. His labours for different collections were very great, consisting of portraits, Venus, Adonis, Cupids, Nymphs, and similar figures, in which he displayed the most rich and varied beauty of forms, fancy in their embellishment, and novelty in his inventions; all subjects indeed familiar to his pencil, and which are to be seen in different galleries, not omitting the imperial one. Among his sacred subjects he was more particularly attached to the marriage of St. Catherine, one of the most laboured of which fell to the share of the royal collection of Pitti. He produced, also, several Holy Families, in which the better to depart from the common practice, he gave birth to new inventions. They are to be met with in Ridolfi (p. 307), copied from one of his own MSS. But his devotional pieces were also, for the most part, copious histories; such as the Slaughter of the Innocents, laboured in the miniature style, at the Palazzo Borghese; the Esther, at Turin, in possession of the King of Sardinia. The Queen of Sheba, among a troop of handmaids at the throne of Solomon, a picture lately acquired by the reigning sovereign at Florence. Halls, chambers, and façades likewise, decorated by him in fresco with allegorical poems and representations of histories, are frequently met with in Venice, and in the palaces and seats belonging to the state. Highly meriting notice is the palace of His Serene Highness Manin, Doge of Venice, to be seen in the territory of Asolo; the architecture is that of Palladio; the stuccoes, of Vittoria; while the pictures of the Muses, and of many other Pagan deities, are from the hand of Paul; forming a union of artists sufficient to render the place as celebrated among modern villas, as was that of Lucullus among the ancients.

The school of Paul Veronese commences, like those already described, with his own family; in the first place, with Benedetto, his younger brother, and with his two sons, Carlo and

Gabriele. Benedetto was remarkable for the fraternal affection he displayed towards Paul, assisting him in the ornamental part of his labours, particularly in his perspectives, in which he possessed considerable skill. And, after his death, he shewed the same affection to the two sons, directing them by his advice, supporting them in their undertakings, and leaving his inheritance to their family. His genius for the art was not very great, and in the pieces conducted by his own hand, he appears only as an imitator of Paul, occasionally happy however in a few heads, or in his drapery, but by no means equal with himself. There is hardly a work in which the connoisseur may not easily detect something weak or faulty, as in the Last Supper, in the Flagellation, in the Appearance of the Saviour before the Tribunal of Pilate, which he painted for the church of San Niccolo, and which are some of his best productions. If he ever appears to have surpassed himself, as in the instance of his picture of St. Agatha, placed at the Angeli, in Murano, the work has been ascribed to Paul, and has even been engraved under his name. According to Ridolfi, he succeeded better in fresco than in oils; and both he and Boschini, who examined his Roman histories, and his mythological fables, painted in stone colour, in the Cortile of the Mocenighi, give us a very favourable idea of them; and the same where they speak of his ornamental work, in halls and other places, which admitted of his introducing a display of architecture and embellishments, rather than of figures.

Carlo Caliarì, generally entitled Carletto, the diminutive of his name, from the circumstance of his dying at the early age of twenty-four,\* as we find in the register of his parish, owing to his excessive application to study, was gifted with a genius like that of his father. His disposition was particularly docile and attentive, and he was the boast of his parent, whose style he emulated better than any other artist. But Paul, ambitious that he should even excel him, was unwilling, that by forming himself upon a single model, he should succeed only in becoming a feeble sectarist. He sent him, therefore, to study the school of Bassano, the robustness of which

\* According to Ridolfi, however, he is said to have attained his twenty-sixth year; but certainly not more.

blended with his own elegance, would, he expected, produce an original manner superior to either of the other two. At the period when Carletto closed the eyes of his beloved father, he was only in his sixteenth, or at farthest his eighteenth year, though he had attained such progress and reputation in the art as to be enabled to complete several pictures left unfinished by his parent, nor was he ever in want of commissions. His productions often appear by the hand of Paul; whether at that time he did not wholly depend upon his own resources, or that his father, at least, might have retouched his pieces, is not certain. Skilful judges, indeed, have pretended to discern, or rather to count the number, of the strokes traced by the paternal pencil, from their inimitable ease, lightness, and rapidity. Thus it has occurred in an altar-piece of San Frediano Vescovo, to which is added St. Catherine, and some other saint, placed in the Medicean Museum, and bearing the son's name, though boasting at the same time all the grace of his father. But, wherever Carlo executed his pieces alone, he is easily distinguishable; his pencil is somewhat more full and heavy, while his tints are stronger and deeper than those of his father. We have an instance in his San Agostino, at the church of La Carità, whose colouring betrays that union of the two schools so much desired by Paul.

Gabriele executed little in which he was not assisted by his brother. In several altar-pieces we read as follows: "*Heredes Pauli Caliarum Veronensis fecerunt*;" which alludes to such pieces as Paul himself left imperfect, the completion of which became a joint labour; a system they continued, likewise, in others, which they produced for churches, and for the public palace. Ridolfi awards the chief merit to Carlo, placing Gabriele second, and adding, that Benedetto had likewise his share, more especially in the architectural parts. Probably too some other pupil of Paul assisted them. For in these, we find represented the maxims of the master, even his studies and the same figures as his. Still there is occasionally some diversity of hand perceptible, as in the martyrdom of an Apostle at S. Giustina of Padua, where one of the figures appears so much loaded with shade, as not merely to betray a difference of hand, but of schools. Gabriele sur-

vived the other artists of his family ; residing subsequently in Venice, more in the character of a merchant than a painter. Still he continued occasionally to produce a few portraits in crayons, extremely rare, or some picture of a cavalcade ; nor did he desist from visiting the studio of the artists, where he assisted them, when agreeable, with his advice. Arriving at the period of 1531, memorable for the great pestilence in Italy, and impelled by those noble precepts of humanity inculcated in the gospel, he generously exposed his life in the service of his afflicted fellow-citizens, and fell a sacrifice to the task.

Proceeding to the other disciples of Paul, and to his imitators, it will not be found easy to enumerate them. For having been interested beyond any other painter in the cultivation of an art whose object is to give pleasure, so he excelled all others in the number of his followers. We are told by Zanetti, that many of them were also very successful, owing to which, less accurate judges are apt to confound the master with those of his school, if they do not cautiously attend to the two following points, in which none will be found to equal him. These are, 1st, the fineness and peculiar lightness of his pencil combined with sound judgment ; 2d, a very ready and spirited expression of grace, and a dignity in his forms, particularly in the air of his heads. It must, however, be observed, that his scholars, in the progress of time, for the most part varied the grounds and the colouring, as they approached the style of the succeeding epoch. Among the Venetians, there is only enumerated by Zanetti the name of Parrasio Michele,\* an artist who enriched with the designs of

\* Father Federici has, in the course of this year, 1803, brought to light another scholar of Paul, and afterwards of Carletto, born, like Parrasio, in Venice. He calls him Giacomo Lauro, and Giacomo da Trevigi, because, having established himself in that city with his family while still a youth, no one could distinguish him by any other patronymic than that of Trevigiano. Thus speak several anonymous contemporaries, from whose MSS. the reverend father has extracted no slight information relative to the pictures executed by Lauro in his new country. There he enjoyed the friendship of the fathers of San Domenico, for whose church he painted his celebrated picture of St. Rocco, in which he exhibited, with great tragic power, the terrific scourge of the plague. It is honourable to this artist, who died young, that this altar-piece, as well as his other

Paul, and experienced in the art of colouring them, produced several works worthy of him, more especially that of a *Pietà*, adorning a chapel within the church of San Giuseppe, a piece in which he added a portrait of himself. The people of Coneglia have preserved the recollection of one of their citizens named *Ciro*, to whom they attribute an altar-piece of the *Nativity of Christ*, as nearly resembling the style of Paul as possible, for which reason it was transferred from the church of the *Riformati* in that city to Rome; and they add, that its author was a youth, who never attained to mature age. *Castelfranco* boasts one *Cesare Castagnoli* as a pupil of Paul; though in his numerous paintings in fresco he cannot be said to display much power, at least beyond a certain degree of spirit, promptness, and copiousness of ideas. A few less shewy and fanciful productions from the hand of *Bartolo*, his brother, executed in oil, acquired for him higher reputation than that of *Cesare*. *Angelo Naudi*, an Italian, is much commended by *Palomino* for his labours in the royal palaces, and in various churches in Spain, when painter to the court of king Philip. There is reason to doubt whether he really received the instructions of Paul, instead of imbibing his manner by dint of study and copying, like *Bombelli* and many others; it being recorded of this writer, otherwise very estimable, that in regard to masters he was apt to embrace opinions by no means always true. Omitting the names of a great number of foreigners, we make mention here only of the *Veronese*, in order that their master should not appear unaccompanied by the noble train of disciples bestowed by him upon his country.

*Luigi Benfatto*, known by the name of *dal Friso*, a sister's son, and for many years the guest of Paul, copied him in the outset even to servility, though he afterwards gave himself up to an easy and rapid style of composition, little short of the licence of the mannerists. It has been supposed that he only availed himself of this facility in such commissions as were of small value. He approaches nearest to Paul in the church of San Raffaello; in other places he resembles *Palma*.

pictures, both in oil and in fresco, have, until lately, been attributed either to Paul or to *Carlo*, or to some less celebrated hands, but always to good and experienced artists.

A more free and spirited imitator of Paul was found in Maffeo Verona, a pupil and son-in-law to Luigi, but the quantity of vermilion with which he heightened the colour of his fleshs detracts from his work. Francesco Montemezzano, a Veronese, approached still more frequently than either of the preceding to the character of the head of his school. He acquired great reputation by a picture of the Annunciation, painted for the church of the Osservanti alla Vigna, and he was employed also in the Ducal Palace. He partakes of Caliarì in his countenances, in his costume, and in the beauty of his figures: as to the rest, he was slow of hand, and feeble in his colouring. His picture at San Giorgio, in Verona, consisting of the Apparition of Christ to the Magdalen, appears extremely languid in competition with that of Paul, which is one of the most brilliant productions remaining of that period. To these we might add the names of other Veronese, as Aliprando, and Anselmo Canneri, characterised by Vasari as an able assistant to Paul his master.

Among all the Veronese artists most resembling Paul, when ambitious of doing so, was his friend and companion, though his rival, Batista Zelotti. Instructed in the same academy, he was occasionally the companion of his labours, and occasionally taught and executed works himself—always, however, observing the same rules. Vasari mentions him with commendation in his life of Sanmicheli, where he entitles him Batista da Verona, and includes him among the disciples of Titian. I have seen a Holy Family by this artist, in Titian's style, in the Carrara collection, frequently extolled by us before, and from such a studio it would appear we are to look for that warmth of tints, in which for the most part he excels Caliarì, as well as that power of design in which Zanetti is of opinion that he also surpassed him, although others think very differently. He often surpasses him, likewise, in grandeur, and in what appertains to painting in fresco, a circumstance Paul was aware of, and for that reason sought to obtain his assistance in works of that kind. He possessed great fertility of ideas and a rapid hand, while he was profound and judicious in his compositions. Indeed, he might have been esteemed another Paul, had he been able to compete with him in the beauty of his heads, in variety, and in grace. In truth, his



productions were frequently given to Paul, even those he painted for the Council of Ten having been engraved under the latter name by Valentino le Febre. He was doubtless one of the first artists of his time, though not estimated according to his deserts, from having worked chiefly in fresco, and at a distance from capital cities, in villages, in country seats, and palaces. One of his grandest works is seen at Cataio, a villa belonging to the Marchese Tommaso Obizzi, where about 1570, he represented in different rooms, the history of that very ancient family, distinguished no less in the council than in arms. The place is continually sought by foreigners, attracted thither by its splendour, by the fame of these pictures, and by the valuable museum of antiquities, collected by the hand of the Marchese, a task of few years, but in point of taste, abundance, and rarity of specimens, calculated to confer honour upon the state. In his oil-paintings Zelotti could not compete with Caliari, though he approached him near enough, in his Fall of St. Paul, and his Fishing of the Apostles, which he executed for the dome of Vicenza, to merit the honour of having them attributed to the pencil of Caliari.

This city was his chief theatre of action ; he remained there during some time, and initiated one Antonio, a youth called Tognone, in the art, from whose hand a few works in fresco are pointed out in the city, while he is honoured by Ridolfi both with a life and eulogy. Zelotti was in Vicenza, both alone and together with Paul, where with the help of one of his best pupils he established a school, which partook of the taste of both these masters. I reserve a list of his followers for the succeeding epoch.

It is here the place to inform our readers, that the various styles, hitherto described as attaching to the Venetian School, do not comprehend all that flourished in the state. Ridolfi remarks this in his preface, and laments, that owing to the conflagrations occurring in the city, or by the neglect of writers, not a few materials had perished that might have added interest to his history. In truth, he was not merely ignorant of several of the more ancient artists, but in the period we are describing omitted the names of Jacopo Fallaro and Jacopo Pisbolica, whom Vasari, in his Life of Sansovino,

records with praise, citing from the hand of the former a picture of San Gio. Colombino, at the Domenicani delle Zattere; and of the latter, his Ascension of Christ at Santa Maria Maggiore. He likewise passed over Vitruvio, several of whose productions are the ornament of Monte Novissimo, bearing his name. These artists, judging from their manner and other points, are to be referred to the age of Titian. Ridolfi made mention, and more at length, of another, who, exactly contemporary with Paul, continued to flourish many years after him, but always assailed by fortune; and though a good colourist, being greatly deficient in point of invention and design. His name was Antonio Foler; and, as a convincing proof of his mediocrity, it will be sufficient to allude to his Martyrdom of St. Stephen, at the church of that name; it is nevertheless one of his best altar-pieces. In small figures, however, he appears to have had merit.

Before concluding the present epoch, it will be proper to mention two painters; one a foreigner, the other a Venetian, both of whom followed a style altogether different from such as we have already described. The artist of Venice is Batista Franco, called Semolei. He has been treated of in the first volume in several parts, and especially in what relates to Baroccio, to whom he was master. He pursued his studies in Rome, and so great was his progress in the art of design, that he was accounted one of the best imitators of Michelangelo. In ornamenting San Gio. Decollato, a church belonging to the Florentines in Rome, he appears to have been ambitious of making a parade of his powers, and his style became somewhat loaded in the attempt. In his other pictures which I have seen in the dome at Urbino, and in that of Osimo, where he painted in 1547, in Bologna, and in Venice, I have not met with any thing similar. He invariably appears to have been an able follower of Michelangelo, and a more powerful colourist than the chief part of the Florentine artists. It is easier to become acquainted with him in the States of the Church than in his native city of Venice, whither he seems to have retired towards the close of his days, since, in 1556, he was among the artists selected to adorn the library of St. Mark. There he represented his fable of Actæon, along with several symbolical inventions; and a

few other of his pictures are exhibited there in public. He died not long subsequently in the year 1561.

The foreign artist is Giuseppe Porta della Garfagnana, already mentioned, likewise, under the Roman School, in which he was instructed by Francesco Salviati, whose surname he assumed. For this reason he is sometimes entitled in history Salviati the younger. He accompanied his master to Venice, on the latter being invited by the Patriarch Grimani to embellish his palace, where he produced his celebrated *Psyche*, still to be seen there, near two pictures by the hand of Porta. Francesco, however, soon left Venice; Vasari adducing as a very sufficient reason, that it was no place for the residence of artists distinguished for excellence in design. But the success of Porta, who became established and died at Venice, clearly proves the contrary. Initiated in a knowledge of design by Francesco, he wholly retained the character of the Florentine School, only enlivening it with tints in the Venetian taste. Nevertheless, he was approved by Titian, and selected along with Paul and other leading names to paint in the library of St. Mark; he was continually engaged to work in fresco and in oil, both in public and in private; and was always distinguished there as one of the most able masters of his age.\* Several of his altar-pieces remain, and among others one of the Assumption; a beautiful piece, at the Servi, in Venice, besides a Christ taken from the Cross, at Murano, displaying powers of invention wholly original, full of expression, and an air of majesty not very usual in this school. He repeated the same subject frequently; and there was a duplicate in the Ducal collection at Modena, subsequently transferred to Dresden.

Following these artists, the reader must not be surprised to meet with the name of Jacopo Sansovino, who, as will appear from the index, derived his surname also from his master. He was much courted in Venice, owing to his excellence in the art of statuary, as well as in that of an architect, with which he ornamented public places. Still he failed not to exercise some influence over that of painting, at least of design; in which he had been well instructed by Andrea del Sarto, in

\* See Boschini, *Carta*, p. 160. Zanetti, p. 494.

Florence. Indeed, as the director of the edifice of St. Mark, numerous artists were dependent upon him; and it is known, that he received some commissions for designs in mosaic work, which I do not, however, find particularized; as well as others, most probably in tapestry, for the altar of the sacrament, as it has been conjectured from their style, by Signor Zanetti. In regard to foreign styles, we must proceed, without dwelling upon the Cavalier Zuccaro, Passignano, and others already treated in their respective schools, to make brief mention of Giuseppe Calimberg, by birth a German, who flourished a considerable time at Venice, where he died about 1570. There is the Battle of Constantine, by his hand, still preserved at the Servi; and had he always displayed the same taste, I should not scruple to pronounce him excellent, though somewhat heavy, in the practice of his art. Subsequent to him appears to have flourished Gio. di Chera Loranese, who ought to be mentioned, before we proceed to treat of the sect of mannerists, and of the *Temebrosi*.\* Ranking among the scholars of the best Venetian masters, he produced a history-piece for the grand council hall. Other names of foreign artists are to be looked for in the Guide: it is my object in this school, as in the rest, to record only such as are most deserving of commemoration.

In the progress of the present history, the reader may probably have observed, that no distinction had yet been made between certain species of painting, previous to the sixteenth century. The figurist copied every thing, and availed himself of every thing to adorn his compositions; landscapes, animals, fruits, flowers, and perspective, were all employed as accessories in favour of the leading art; the execution of which was about as difficult to the great masters as the throne of Jupiter to Phidias, after having completed the figure of the god. By degrees, however, they began to separate, and to treat these parts of painting severally. The Flemish were among the first, who, pursuing the bent of their genius, selected their respective branches, and composed pictures, in which landscape, for example, became the principal object,

\* A class of artists so called, from their excessive use of deep shades and dark colours.—Tr.

while the figure in its turn became an accessory. And we may here remark, with Bellori, that "the best of these artists dipped their pencil in those fine Venetian colours;" by no means one of the least boasts of the Venetian School. The Italians, likewise, attended severally to these branches of the art, and in particular to landscapes. It was Titian who opened the true path to our landscape painters; although nearly the whole of his champaign scenery was introduced in aid of his figures; never the contrary. One of these, consisting of a Holy Family, was in possession of the Duchess of Massa and Carrara, lately deceased, who left it as a legacy to the Prince Carlo Albani, of Milan. It is one of the most beautiful of the kind I ever saw. Titian was imitated by many Flemish artists; and among the Venetians by Gio. Maria Verdizzotti, one of his literary friends, who painted under his direction several landscapes, much esteemed in different collections, where they are rarely to be seen.

The Bassani produced examples of small pictures of quadrupeds and birds, which consisting of copies taken from those seen in their histories, are easily recognised. They are not so numerous, however, as their history pieces; nor do I recollect having seen specimens of them except in the Venetian state. In drawing fish, an artist of the name of Genzio or Gennesio Liberale, a native of Friuli, has been mentioned with praise by Vasari, and afterwards by Ridolfi.

A taste for grotesques, was introduced into Venice from Rome, by a citizen of the republic, recorded by me elsewhere as the master of this kind of art. His name was *Morto da Feltro*, who, in the company of *Giorgione*, employed himself in Venice, though without leaving any traces of his hand. There are specimens of grotesques, in the Ducal Palace, painted by *Batista Franco*, who had likewise beheld ancient examples of them at Rome. There were others painted for the Patriarch of *Aquileja*, his patron, by *Giovanni di Udine*, mentioned by Vasari under the names of *Manni* and *Ricamatore*; an artist very celebrated in his line, and almost unique in drawing every kind of birds, quadrupeds, fruits, and flowers. I have included him in the school of *Giorgione*; and he is stated more at length in that of *Raffaello*; for he remained but little while with his first master. and in Upper Italy; but

longer in Rome, and during some time in Florence. His pictures of birds, or fruits, executed in oil, are pointed out in different collections, though, if I mistake not, they are not all genuine. It is not, indeed, that he produced no specimens in oil, although it is extremely difficult to discover any that are certain; nor that he was incapable of drawing larger figures than such as we see in his satyrs, in his boys, and nymphs, with which he diversified the little landscapes and the tracery of his grotesques. Vasari mentions some of his standards, one of which, executed in Udine, for the Fraternity of Castello, presents in rather large proportions, a blessed virgin with the divine child, and an angel making her an offering of the same castle. The original, though much defaced, still exists, and there is also a copy in the chapel, executed by Pini in 1653. There likewise remains in the archiepiscopal palace, a chamber which contains, among some grotesques, two scriptural histories, drawn in half-length figures, not so perfect as the ornamental part, but valuable from their rarity. His other productions, both in Udine and the state, have been enumerated in a learned letter written by the Ab. Boni, upon the standard or gonfalone, just described. If we might hazard a conjecture relative to the school of Giovanni and of Feltro, we should be inclined to give for a pupil to one of these, Giorgio Bellunese, an artist, as we are informed by Cesarini, "very excellent in friezes and in minute ornaments," and moreover an able portrait-painter. He flourished at San Vito, a place in the Friuli, about the middle of the sixteenth century; so that the time, the place, and his employment in ornamental work, seem equally to favour our opinion.

The art of architectural design received great assistance in Venice during this period, from the works of Sansovino, Palladio, and other consummate architects, who gave finished examples of magnificent edifices; while Daniel Barbaro composed very useful treatises upon perspective; and it became an attribute of the art to feign colonnades, galleries, and rich cornices, for those halls in which real architecture would not admit of them. In this, Cristoforo and Stefano Rosa more particularly distinguished themselves. They were from Brescia, very intimate with Titian, and merited the honour of being employed by him, in his architectural ornaments for

several of his subjects. In Brescia, in Venice, and particularly in the ante-chamber to the library of St. Mark, we may meet with some of their perspectives, so admirably executed as to surprise us by their air of majesty, cheating the eye by their relief; and when beheld in different points of view, always producing a good effect. Their school continued to flourish during many years, in their native state; and was subsequently supported by Bona, excellent also in figures, as well as by other artists. Boschini bestows many commendations upon it in different parts of his work in verse; and in particular at p. 225, where he declares, that Brescia was the source of this art; which applies of course to the Venetian state.

Finally, the art of mosaic work, in stone and coloured glass, at that time attained such a degree of perfection in Venice, that Vasari observed with surprise, "that it would not be possible to effect more with colours."\* The church and portico of St. Mark remains an invaluable museum of the kind; where, commencing with the eleventh century, we may trace the gradual progress of design belonging to each age up to the present, as exhibited in many works in mosaic, beginning from the Greeks, and continued by the Italians. They chiefly consist of histories from the Old and New Testament, and at the same time furnish very interesting notices relating to civic and ecclesiastical antiquity. A portion of the most ancient specimens had long either perished, or fallen into decay, and it had been resolved to substitute fresh ones in their place. It is not improbable, that after the year 1400, upon the revival of painting, a desire prevailed to banish the taste of the Greeks; and certain it is, that in the mosaics of that age we meet with the modern antique style, the same as in regard to pictures. It will be enough to cite the chapel of the Mascoli, decorated by Michele Zambono with

\* There was an attempt to revive it made in Florence. Roscoe, in his "Life of Lorenzo de' Medici" (vol. ii. p. 220, 6th ed.), relates, that, with Gherardo, Lorenzo associated Domenico Ghirlandajo to work in mosaic at the chapel of San Zenobio: but that this undertaking, so admirably begun, was interrupted by Lorenzo's death; inasmuch that "his attempts," observes the historian, "were thus in a great degree frustrated." This honour appeared to be reserved for Venice.

histories of the life of the virgin, executed with extraordinary care, and designed in the best taste of the Vivarini.

The same taste prevailed in the time of Titian ; and to this he gave a renewed spirit, and even furnished several of these artists with designs. Marco Luciano Rizzo and Vincenzio Bianchini are the first, who, about 1517, succeeded in a complete reform of the art. To the last is referred that celebrated Judgment of Solomon, which adorns the portico or vestibule. Both these, however, were surpassed by Francesco and Valerio Zuccati of Treviso, or rather of the Valtelline, sons of the same Sébastian who initiated Titian in the first rudiments of the art. Of these, likewise, there appears in the portico a San Marco, among various prophets and doctors, and with two histories that may be pronounced the best mosaic works, produced during the age of painting. I have seen altarpieces for churches, and pictures for private ornament, in the same taste. The Royal Gallery at Florence possesses a portrait from life of Cardinal Bembo, worked by Valerio ; and a San Girolamo, by Francesco, is known to have been presented by the republic to the court of Savoy. Subsequent to these, whom Vasari erroneously calls sometimes Zuccheri, sometimes Zuccherini, Arminio, a son of Valerio, was in much repute. Nor did this family only possess the art of colouring stone and glass with admirable skill ; but they understood the principles of design, more particularly Francesco, who had been a painter before entering upon mosaic works. The family of Bianchini, and the other artists then employed at St. Mark, were not equally well instructed ; and, stimulated by feelings of envy, they declared open enmity against the Zuccati, for having assisted with the brush to supply some parts of the design to be executed in mosaic ; nor did they fail to cry down the ability of Valerio, to whom it would appear that Titian and his son afforded succour. It would be tedious here to relate the various persecutions, litigations, and losses, owing to this quarrel ; the particulars of which were extracted by Zanetti from authentic documents, and minutely described. Enough, that he concludes with extolling the Zuccati, together with Vincenzio Bianchini ; to whom, as being acquainted with design, it was sufficient to furnish a rough draught for the intended work. Others were, for the most



part, in want of cartoons and complete paintings, in order to model their mosaic works, and even then they conducted them with skill much inferior to their predecessors. In this list he computes Domenicó, the brother, and Gio. Antonio, the son of Vincenzio Bianchini, as well as Bartolommeo Bozza, at one time a pupil, and then an accuser along with the rest, of the Zuccati. In the time of these artists were first adopted, and practically applied, the works and designs of Salviati and of Tintoretto. The names succeeding these, were Gio. Antonio Marini, a pupil of Bozza, and Lorenzo Ceccato, both admirable artificers; Luigi Gaetano and Jacopo Pasterini, with Francesco Turessio, notices of whom are brought up to the year 1618. They worked after the cartoons of the two Tintoretti, of Palma the younger, of Maffeo Verona, of Leandro Bassano, of Aliense, of Padovanino, of Tizianello, besides several others. About the year 1600 commenced a series of artists less generally known; a list of whose works may be consulted at the close of that very valuable publication, "*Della Pittura Veneziana*." These last, however, have confined their labours to the decoration of new walls, from modern designs; as since 1610, a decree has been in force against the destruction of ancient mosaic works, in however rude or Greekish a taste; but in case of impending destruction, they were to be removed and restored with care, and afterwards refixed in the same place. By this measure a series of monuments is preserved to posterity, which, in its kind, is quite unique in Italy and the world.

## VENETIAN SCHOOL.

### EPOCH III.

Innovations of the Mannerists of the Seventeenth Century. Corruption of Venetian Painting.

A SORT of fatality seems to prevail in all human things, rendering their duration in the same state of short continuance ; so that after attaining their highest elevation, we may assuredly at no distant period look for their decline. The glory of precedency, of whatever kind, will not long remain the boast of one place, or in possession of a single nation. It migrates from country to country ; and the people that yesterday received laws from another, will to-morrow impose them. Those who to-day are the instructors of a nation, will to-morrow become ambitious of being admitted in the number of its disciples. Numerous examples might be adduced in support of this proposition, but it would be quite superfluous. For whoever is even slightly acquainted with civil or literary history, whoever has observed the passing events of the age in which we live, will easily furnish himself with proofs, without the aid of writers to direct him. We have already traced the same revolution of affairs in the art of painting, in the two schools of Rome and Florence, which, arriving at the zenith of their fame, fell into decay precisely at the period when that of Venice began to exalt itself. And we shall now perceive the decline of the latter, during the same age in which the Florentine began to revive, in which the school of Bologna acquired its highest degree of reputation ; and what is still more surprising, seemed to rise by studying the models of the Venetian. So indeed it was : the Caracci were much devoted to Titian, to Giorgione, to Paul Veronese, and Tintoretto, and thence formed styles, and produced pupils that conferred honour upon the whole of the seventeenth century. The Ve-

netians, too, studied the same examples, and derived from them a certain mannerism reprehensible enough in them, but much more so in their disciples. These, devoting themselves in their first studies to more classical artists, and attaining a certain practice both in design and colouring, next aimed at displaying upon a grand scale, figures, not so much taken from life, as from engravings and pictures, or from their own imaginations; and the more rapidly these were executed, the better did they suppose they had succeeded. I am inclined to believe, that the examples of Tintoretto proved, in this respect, more prejudicial than useful. Few were ambitious of emulating his profound knowledge, which in some measure serves to veil his defects; but his haste, his carelessness, and his grounds, they more willingly adopted; while his great name was advanced as a shield to cover their own faults. And the earliest of these, not yet unimpaired of the maxims of a better age, did not rush blindly into all these errors and excesses; but by their superiority of spirit, and by their taste, maintained their ground better than the mannerists of the Roman and Florentine styles. But to these succeeded others, whose schools degenerated still more from the ancient rules of art. We advance this without meaning to cast the least imputation upon really good artists, who flourished even during this period; for an age rarely occurs in which good sense becomes altogether extinct. Even during the barbarity of the dark ages, we meet with specimens of some marble busts of the Cæsars, and some of their medals, which approach a better taste; and thus also in the age we are describing appeared geniuses, who either wholly, or in great measure, kept themselves free from the general infection; "*et tenuere animum contra sua sæcula rectum*."—*Propert.*

Jaques Palma the younger, so called to distinguish him from the other Palma, his great uncle, was an artist who might equally be entitled the last of the good age, and the first of the bad. Born in 1544, after receiving the instructions of his father Antonio, a painter of a confined genius, he exercised himself in copying from Titian, and the best of the national artists. At the age of fifteen years he was taken under the patronage of the Duke of Urbino, and accompanied him to his capital. He afterwards spent eight years in

Rome, where he laid a good foundation for his profession, by designing from the antique, copying Michelangelo and Raffaello; and, in particular, by studying the chiaroscuros of Polidoro. This last was his great model, and next to him came Tintoretto; he being naturally inclined, like them, to animate his figures with a certain freedom of action, and a spirit peculiarly their own. On his return to Venice, he distinguished himself by several works, conducted with singular care and diligence; nor are there wanting professors who have bestowed on him a very high degree of praise, for displaying the excellent maxims of the Roman, united to what was best in the Venetian School. It is observed by Zanetti, that some of his productions were attributed by professors to the hand of Giuseppe del Salvati, whose merit, in point of design and solidity of style, has been already noticed. The whole of these are executed with peculiar facility, a dangerous gift both in painting and in poetry, which this artist possessed in a remarkable degree. Though he made the greatest exertions to bring himself into notice, he was little employed; the post was already occupied by men of consummate ability, by Tintoretto and Paul Veronese; and these monopolized all the most lucrative commissions. Palma, however, obtained the rank of third; chiefly by means of Vittoria, a distinguished sculptor and architect; whose opinion was adopted in the distribution of the labours even of artists themselves. Displeased at the little deference shown him by Robusti and Paul, he began to encourage Palma, and to assist him also with his advice, so that he shortly acquired a name. We have related a similar instance in regard to Bernini, who brought forward Certona against Sacchi, at Rome, besides several more, productive of the greatest detriment to the art. So true it is that the same passions prevail in every age, everywhere pursue the same track, and produce the same results.

Nor was it long before Palma, overwhelmed with commissions, remitted much of his former diligence. In progress of time, he became even yet more careless, until upon the death of his eldest rivals, including Corona, who in his latest works had begun to surpass him, free from competition he asserted unquestioned sway, and despatched his pieces rapidly. His

pictures, indeed, might often be pronounced rough draughts, a title bestowed upon them in ridicule by the Cavalier d'Arpino. In order to prevail upon him to produce a piece worthy of his name, it became requisite, not only to allow him the full time he pleased, but the full price he chose to ask, without further reference, except to his own discretion, in which truly he did not greatly abound. Upon such terms he executed that fine picture of San Benedetto, at the church of SS. Cosmo and Damiano, for the noble family of Moro. It resembled many of those he had produced in his best days at Venice, and in particular that celebrated naval battle-piece of Francesco Bembo, placed in the Palazzo Pubblico. Other valuable specimens are found scattered elsewhere, in part mentioned by Ridolfi, and in part unknown to him. Such are his Santa Apollonia, at Cremona, his San Ubaldo and his Nunziata, at Pesaro, and his Invenzione della Croce, at Urbino, a piece abounding in figures, and full of beauty, variety, and expression. His tints are fresh, sweet, and clear, less splendid than those of Paul, but more pleasing than in Tintoretto; and though scantily applied, they are more durable than those of certain foreign pictures more heavily laid on. In the animation of his figures he approaches the two preceding artists, particularly in his more studied works, as he has shewn in his Chastisement of the Serpents, a picture that seems embued with horror. In every other instance he has always sufficient art to please; and it is surprising how a man who led the way to the most corrupt period in Venice, as it has been observed of Vasari at Florence, and of Zuccaro at Rome, could thus exhibit so many attractions, both of nature and of art, calculated to feast the eye, and to fix the soul of the spectator. Both Guercino and Guido were sensible of the power of his pencil; and when examining one of his altar-pieces, at the Cappucini, in Bologna, "What a pity," they exclaimed, "that the master of such a pencil should be no more." (Boschini, p. 383.)

In observance of my plan of accompanying each master with his train of followers, I set out with Marco Boschini, a Venetian, who flourished during this same deterioration of a nobler age. He was a pupil to Palma, and has left some memorials of the different professors of the third epoch, not to be

met with in any other work. Professing the art of engraving, rather than that of painting, he had, nevertheless, so much merit in the latter, as to approach the manner of Palma, in his picture of the Supper of our Lord, in the Sacristy of San Girolamo; as well as that of Tintoretto, as we gather from a few of his altar-pieces in the territory of Padua, and his pictures for private ornament, remaining at Venice, at least as far as I can learn. He was the author of several works recorded in the preface to this work, the most remarkable of which is composed in "quartine," with the following title; and by this production he is, perhaps, best known: "The Chart of pictorial Navigation, a Dialogue between a Venetian senator (a dilettante) and a professor of painting, under the names of Ecclenza and Compare, divided into eight *venti*, or winds, with which the Venetian vessel is borne into the deep Sea of Painting, as its Absolute Mistress, to the confusion of such as do not understand the loadstone and the compass."

Thus, much in the same manner as we judge from the façade of the style of a whole edifice in the gothic taste, the reader may gather, from this very loaded title, the exact nature of Boschini's work. It is, indeed, written in the most verbose style of the Seicentisti; a mixture of unsound reasoning, strange allegory, tame allusions, frivolous conceits invented on every name, and phraseology that surpasses even that of Ciampoli and Melosio; for these at least wrote in the Italian dialect, whereas Boschini protests that he does not pretend to a foreign idiom, but to speak like the Venetian people. From this undistinguishing kind of nationality arises his malevolence against Vasari, and the methods of the foreign schools, as well as his exaggerated praise of the Venetian artists, whom he prefers, as we learn from his title-page, to all the painters in the world, not merely as respects their manner of colouring, but in point of invention and design. What is worse, he makes no distinction between the fine old painters and the mannerists of his own times, and speaks as if the masters of the former age were still flourishing, and teaching in their schools, or as if the modern possessed the same powers and the same reputation; a gross equivocation into which the tiresome Compare, or gossip, is continually falling, and which his credulous Excellency as frequently commends.

If, however, in treating of Vasari, I in some measure excused his partialities, in consideration of prejudices imbibed by his education, which are afterwards with difficulty eradicated, I ought to make use of the same liberality in regard to Boschini, more especially as he possessed fewer opportunities of ridding himself of them, never having visited Rome or Florence, and giving his opinions upon foreign schools, from the hearsay relations of others. It is true that he cites in favour of the Venetians the opinion of many distinguished men; as that of Velasco, who protested to Salvator Rosa, that Raffaello was no longer a favourite with him after having seen Venice; or that of Rubens, who, after spending upwards of six years at Rome to little purpose, formed his style on the models of Titian. Albano likewise regretted that he had not commenced his studies in Venice, preferably to Rome; and Pier da Cortona having seen the works of the Venetian School, cancelled some of his labours, and ornamented afresh two chambers of the Palazzo Pitti, and one in the Casa Barberini. But these authorities, which he adduces along with others, taken chiefly from artists who preferred beauty of colouring to accuracy of design, do not prove much, and might be opposed by other authorities, even of great painters, more particularly English and French, who embraced a contrary opinion. Besides, the panegyrists thus cited by him, did not commend the modern so much as the ancient Venetian painters, so as by no means to possess the weight he would attribute to them. Moreover, in the present day, when so much has been written upon Italian painting, we shall not, on investigating what is to be admired and imitated, and what to be shunned or approved in the examples of the Venetians, appeal to the vain boastings of the sixteenth century, but to the critics of our own times. Still we do not mean to deny, but that the work in question, however strangely written, contains many valuable historical notices, and many pictorial precepts, particularly useful to such as cannot aspire to any thing beyond the character of mere naturalists, incapable of drawing a stroke that does not appear in their model, and content with portraying the dimensions of any kind of head or body, provided they be of the human shape, inventing with infinite difficulty, slow in resolving, and quite incapable of

forming a grand history, more especially of battles, of flights, in short of any objects they never saw. This sect, which at that period boasted many followers, and which is not even yet extinct, is there ridiculed in a vein it is impossible to surpass, and would that the party proceeding to the opposite extreme of mannerism, at that time triumphant in Venice, had not met with equal applause! But how difficult is it to observe the golden mean; though the artists of Bologna will point out the way in due time. At present we must return to those of Venice.

Numerous other artists very nearly approached the style of Palma. Boschini enumerates six, whose manner so extremely resembles him, as to impose upon those who have not tact enough to detect the peculiar characteristics of each, (and in Palma there is a mixture of the Roman and Venetian,) consisting of the names of Corona, Vicentino, Peranda, Aliense, Malombra, and Pilotto. The same author extols them as illustrious painters; and truly, besides the splendour of their colouring, they composed upon a magnificent scale, emulating, for the most part, the fire and the striking contrasts that produced such an impression after the time of Titian, executing pictures every way deserving of a place in good collections.

Leonardo Corona, of Murano, who, from a copyist, succeeded in becoming a painter, was the rival of Palma, and nevertheless enjoyed the patronage of Vittoria; whether to keep alive the emulation of the former, or for some other reason, is uncertain. He sometimes prepared models in clay, to discover the best distributions of his chiaroscuro. By aid of these he painted his Annunciation, at SS. Giovanni and Paolo, a work very highly commended, as well as his picture at San Stefano, displaying a grandeur that arrests the eye, and reminds us more of Titian than any other model. In general, however, Corona exhibited more of Tintoretto, if not in his colouring, which in the present day appears to more advantage, at least in many other points. He produced a crucifixion so much in this artist's style, that Ridolfi has defended him with the utmost difficulty from the charge of theft. He availed himself likewise of the engravings of Flemish artists, particularly in the composition of his land-



scape. He did not long flourish ; but left an excellent imitator of his style in Baldassare d' Anna, an artist of Flemish origin, who completed a few of his master's pieces. He also produced some original pieces for the Servi and other churches, which, though inferior to those of Corona in the selection of forms, yet surpass them in the softness, and sometimes in the force of their chiaroscuro.

Andrea Vicentino was, according to some writers, a Venetian, and pupil to Palma ; not excelling in point of taste, he was nevertheless very skilful in the handling of his colours, and shewed great power of invention. Being employed in many labours, both within and without the boundaries of Venice, and even in depicting histories of the Republic, which still continue to adorn several halls in the Palazzo Grande, he was one of the most popular artists of his time. He rarely fails to exhibit in his works some perspective, or some figure borrowed, according to the custom of the plagiarists, from the best masters : including even Bassano, an artist of few ideas constantly repeated, and so far less easily pillaged with impunity. At the same time he bestows upon his plagiarisms a beauty of composition, and a general effect that does honour to his talents, applicable to every variety of subject. He could also employ a very delicate, tasteful, and effective pencil, when he chose to exert himself. In his grounds, however, he must have been less successful, many of his paintings being already much defaced. In collections, always more favourable to their duration than public places, we may find several in good preservation, and deserving of much commendation, as we gather from his Solomon anointed on becoming king of Israel, preserved in the Royal Gallery at Florence. Marco Vicentino, son of Andrea, also acquired some celebrity by his imitations, and more by the name of his father.

Santo Peranda, a scholar of Corona and of Palma, and tolerably well versed in Roman design, having passed some time in Rome, aimed at a diversity of styles. His usual manner a good deal resembles that of Palma, while, in his large histories, which he produced at Venice and at Mirandola, he appears in a more poetical character of his own. Yet he was naturally of a more slow and reflective turn, and

more studious of art, qualities that in the decline of age led him to adopt a very delicate and laboured manner. He was not ambitious of equalling his contemporaries in the abundance of his works; his aim was to surpass them in correctness; nor did he any where succeed better in his object than in his Christ taken from the Cross, painted for the church of San Procolo. Among his disciples, Matteo Ponzzone, from Dalmatia, more particularly distinguished himself, assisting Peranda in his great works executed at Mirandola. In progress of time he formed an original style, which surpasses in softness that of his master, though not equal to it in point of elegance. He was fond of copying from the life, without attempting much to add to its dignity. His scholar, Gio. Carboncino, pursued his studies at Rome also, where we do not, however, find mention of him,\* owing probably to his speedy return to Venice. Among the few pieces produced by him for churches, there is a Bto. Angelo, at the Carmini, which has been much commended by Melchiori, and a San Antonio, at La Pietà, mentioned by Guarienti. Two others, named Maffei, of Vicenza, and Zanimberti, of Brescia, will come under consideration in their respective states.

Antonio Vassilacchi, called Aliense, a native of the island of Milo, inherited from the fine climate of Greece a genius adapted to confer honour upon the arts, and particularly in works of a vast and imaginative character. Paul Veronese, struck with his first efforts, banished him, with a feeling of jealousy, from his studio, advising him at the same time to confine himself to small pictures. Aliense observing Paul engaged in reviving the examples of Titian, renewed as far as lay in his power those of Tintoretto. He studied casts taken from the antique, designing from them both day and night; he exercised himself in acquiring a knowledge of the human frame, modelled in wax, copied Tintoretto with the utmost

\* In the "Memorie Trevigiane," I find that this artist was known also at Rome, in the Guide to which place, however, his name is not to be met with. I have some doubt it may have been confounded with that of Gio. Carbone. But this last was from S. Severino, and a follower of Caravaggio; the other a Venetian, attached to Titian; and, in some pictures he produced at San Niccolò of Trevigi, he subscribes not *Carbonis*, but *Carboncini opus*.

assiduity, and, as if wholly to forget what he had learnt from Paul, he sold the designs made at his school. Yet he could not so far divest himself of them, but that in his earliest productions, remaining at the church of *La Vergini*, he displayed the manner of Paul. He has been accused by historians of having abandoned this style for one less adapted to his genius; and moreover of having been misled by the innovations of the mannerists. Sometimes, however, he painted with extreme care, as in his *Epiphany*, for the Council of Ten, though in general he abused the facility of his genius, without fear of risking his credit, inasmuch as his rivals *Palma* and *Corona* pursued the same plan. In order better to oppose his great enemy *Vittoria*, he attached himself to another architect, who possessed much influence, named *Girolamo Campagna*, the disciple of *Sansovino*; and he moreover enjoyed the favour of *Tintoretto*. In this manner *Aliense* obtained many commissions, both for the public palaces and the Venetian churches, besides being engaged in many works for other cities, more especially for *Perugia*, at *St. Pietro*, all upon a magnificent scale; yet without acquiring that degree of estimation which the felicity of his genius deserved. He was assisted by *Tommaso Dolabella*, of *Belluno*, a good practitioner, and well received in Poland, where he long continued in the service of *Sigismund III.* In his *Life of Aliense*, *Ridolfi* makes mention also of *Pietro Mara*, a *Flaming*, whose portrait *Aliense* painted, as being his friend; but neither from history, nor from his own style, can we gather that he was *Aliense's* disciple. He resided, and employed himself much in Venice, at *SS. Giovanni and Paolo*, at *La Madonna dell' Onto*, and elsewhere: while the judgment pronounced upon him by *Zanetti* is, that he appeared to have greatly attached himself to the Venetian artists, and to have derived sufficient profit.

*Pietro Malombra*, a Venetian by birth, deserves almost to be excluded from the list of *Palma's* disciples, and even from that of the mannerists. If he sometimes deviated from the right path, it must rather be attributed to human error, than to erroneous maxims. Born in a degree of comparative ease, he acquired from education a sense of the value of that excellent axiom, "that honour is better than gain." After employing himself in the studio of *Salviati*, where he obtained

a good knowledge of design, he continued to paint for his own pleasure. But equally intelligent and docile, he never scrupled to bestow the utmost pains to bring his works to a higher degree of perfection, than was the usual practice of his times. Afterwards experiencing a reverse of fortune, he entered upon the art as his profession, and ornamented parts of the Ducal Palace. In his portraits and pictures upon a small scale, he was also very successful. He represented at San Francesco di Paola, various miracles of the saint, in four pictures; and his figures display a precision in their contours, a grace, and an originality which lead us to doubt whether they can belong, not merely to the epoch, but to the school of which we are here treating. Similar specimens he produced for galleries, sometimes enlivening with them his perspective pieces, in which he possessed equal skill and assiduity. Those in which he exhibited the grand piazza, or the great hall of council, representing in them their respective sacred or civil ceremonies, processions, ingresses, public audiences, great spectacles, to which the place adds an air of grandeur, extorted the plaudits of all ranks.

Girolamo Pilotto occupies the sixth place among those, who, in the opinion of Boschini, are apt to be confounded with Palma. Zanetti is content with observing, that he was a true follower of that style, and that in his works may be recognised the ideas of his master, conducted in a very happy manner. Venice boasts few of his pieces, although we are elsewhere informed that he died at an advanced age. His picture of the Nuptials of the Sea, painted for the public palace, is extolled in high terms by Orlandi; while others have greatly admired his San Biagio, which he produced for the great altar of the Fraglia, in Dorsigo; a picture displaying great sweetness of manner, and signed with his name.

To attempt a full list of the rest of the mannerists, who followed more or less the composition of Palma, would only weary the reader with a repetition of names. From these I select, therefore, merely a few of the most remarkable in Venice and its vicinity, having to make mention of others in the respective schools of terra-firma. Girolamo Gamberati, a scholar of Porta, acquired the art of colouring from Palma; upon whose model he painted at Le Vergini, and other places. It is

still suspected, however, that the character displayed in his pieces, must have come from the hand of Palma, whose friendship occasionally assisted him. In the Guide by Zanetti, we find mention of a Jacomo Alberelli, a disciple of Palma, who painted the Baptism of Christ at the church of the Ognisanti. There is a slight allusion to him in Ridolfi, by whom he is entitled Albarelli; and he adds, that he produced the bust for the tomb of his master, in whose service he lived during thirty-four years. Camillo Bellini is also recorded among the Palamese mannerists, whether a native of Venice or of the state is not certain. In his manner he is pleasing, though neither spirited nor vigorous; and he was likewise employed in the Ducal Palace. Boschini moreover extols Bianchi, Dima, and Donati, all Venetians, and his own friends; but I would omit them, finding no commendations in any other work. I omit also Antonio Cecchini da Pesaro, whose age, as reported in the index, cannot be brought to agree with the period of Palma's professorship.

In Trevigi, Ascanio Spineda, a noble of that city, is held in some estimation, and included among the disciples of Palma; from whom he is sometimes with difficulty distinguished. One of the most exact in point of design, he also colours with much sweetness and grace of tints; an artist deserving to be known in his native district, which abounds with the best of his works. He employed himself there, for many churches, succeeding perhaps better at San Teonisto than at any other place. No one surpassed him in the number of his pieces for public exhibition, if we except indeed one Bartolommeo Orioli, who, about the same period, displayed the talent of a good practiser, though with less repute. This last belonged to that numerous tribe who, in Italy, were ambitious of uniting in themselves the powers of poetry and painting; but who, not having received sufficient polish either in precept or in art, gave vent to their inspiration in their native place, covering the columns with sonnets, and the churches with pictures, without exciting the envy of the adjacent districts. Father Federici praises him for his portraits; a valued ornament, at that period, of large pictures, and well introduced by Orioli, in the church of St. Croce, where a numerous procession of the people of Tre-

vigi appears, taken from the life. Burchiellati, a contemporary historian of the place, adds, as a companion to the foregoing, the name of Giacomo Bravo, a painter of figures and ornamental works, which are still held in some degree of estimation.

Paolo Piazza, of Castelfranco, who afterwards became a Capuchin by the name of Father Cosimo, is enumerated by Baglione among the good practisers, and the pupils of Palma. Yet he bears little resemblance to him, having formed a style of his own, not powerful indeed, but free and pleasing, which attracted the eye of Paul V., the Emperor Rodolph II., and the Doge Priuli; all of whom availed themselves of his ability. Both the capital and the state boast many of his pieces in fresco, and some altar-pieces: nor is Rome without them, where, in the Palazzo Borghese, he painted those very fanciful ornaments in friezes, for various chambers, as well as histories of Cleopatra for the Great Hall, and in the Campidoglio at the Conservatori, a celebrated picture of Christ taken from the Cross. While residing in Rome he attended to the instruction of Andrea Piazza, his nephew, who in course of time entered the service of the Duke of Lorraine, by whom he had the honour of being made a cavalier. Upon returning to his own state, he produced his great picture of the Marriage of Cana, for the church of Santa Maria; one of the best pieces that adorn the place.

Matteo Ingoli, a native of Ravenna, resided from early youth, until the period of his immature decease, in the city of Venice. He sprung from the school of Luigi del Friso, and proposed for himself, says Boschini, Paul Veronese and Palma as his models. If I mistake not, however, he aspired to a more solid, but less beautiful style, as far as we can gather from one of his pictures at the Corpus Domini, from his Supper of our Lord at San Apollinare, and from others of his works; in all which we trace the hand of precision and assiduity. He was also a good architect, and terminated his days during one of those awful periods in which the Venetian state was visited by the plague, adding another instance of loss to the fine arts, similar to those which we have noticed in other schools.

Another victim to the same contagion was Pietro Damini, of Castelfranco, who, it is averred, had he survived a little

longer, would have displayed the powers of a Titian; an expression we are to receive as somewhat hyperbolic. He acquired the art of colouring from Gio. Batista Novelli, a good scholar of Palma, who, more for amusement than for gain, ornamented Castelfranco and the adjacent places with several well executed pieces. Damini next devoted much time to the theory of the art, and to the study of the best engravings, upon which he modelled his design. By this method, it is said that he freed himself from the shackles of the mannerists, though it gave to his colours a degree of crudity; and in truth this is a defect that strikes the eye in many of his productions. Numerous specimens remain at Padua, where he established himself at the age of twenty; several at Vicenza, at Venice, and still more in Castelfranco, where his altar-piece of the Simeone Stach at Santa Maria, is highly estimated, as well as the Tabernacle surrounded with twelve histories, from both the Old and New Testaments; a novel idea, and executed with real taste. His style is elegant and pleasing, but not uniformly excellent. He is observed to have frequently changed his manner, in aspiring to reach a higher degree of perfection in his art. We might, in some instances, pronounce him an excellent naturalist; in others more of an adept in ideal beauty, as we gather from his picture of the Crucifixion at Santo di Padova, which displays rare beauty and harmony combined, though he did not live long enough to produce others of equal merit. He died early, and at a short interval his brother Giorgio, seized by the same disorder, followed him to the tomb, an artist excellent in portrait, and pictures with small figures.

Subsequent to this period (1630, 1631), in which the deaths of a number of artists occur, the traces of the old Venetian style, in its best school, began still more to disappear; and the Venetian paintings produced after the middle of the century, display for the most part a different character. It is remarked by Signor Zanetti, that several foreign artists established themselves about this period in the city, and held sway over the art at their own discretion. Attached to various schools, and chiefly admirers of Caravaggio, in his plebeian manner, they agreed amongst themselves in nothing, perhaps, except two points. One of these was, to consult truth in a greater degree

than had before been done; an extremely useful idea to render art, now degenerated into a paltry trade, once more real art. But the plan was not well executed by many, who were either incapable of selecting what was natural, or of ennobling it when found; while, at all events, they were too apt to mannerize it with an excessive use of strong shades. The other plan was to avail themselves of very dark and oily grounds, which were as favourable to despatch as injurious to the duration of paintings, as we have more than once had occasion to observe. Indeed this had so far come into vogue, in most places, as even to infect, in some degree, the great school of the Caracci. Hence it has arisen that in many of those pictures the lights only have remained durable, the masses of shade, the middle tints having disappeared; insomuch that posterity has distinguished this class of artist by the new appellation of the sect of *Tenebrosi*, or the dark colourists. Boschini, who first put forth his *Carta del Navegar Pitoresco* in 1670, is very severe, as we have before stated, upon the sect of mere naturalists, stigmatizing them generally, and upbraiding them for coming to seek their bread at Venice; while, at the time that they employed themselves in crying down the taste, the spirit, and the rapid hand of the Venetians, their own productions bore ample witness to the pitiable efforts by which they were produced. He gives no names; but it is not difficult to gather from the whole his aversion to the Roman and Florentine artists, of whom we shall shortly give an account. Upon these he certainly does not bestow encomiums, as he does upon all others at that period engaged in Venice, his commendations being sometimes extremely vague, and at others extravagant.

If we wish to avoid forming erroneous judgments, then we must abandon his Painter's Chart of Navigation, and attach ourselves to the *Pittura Veneziana*, a very different guide to that of Boschini. In this the author takes care to distinguish, with the precision of a good historian, such as were followers of Caravaggio, like Saraceni; excellent pupils of Guercino, like Triva; fine colourists, however much accustomed to copy rather than invent, like Strozza, and though less select, his scholar Langetti; to whom we may add a third Genoese artist, who flourished during those times at Venice, though he



left no public specimen of his labours ; this was Niccolo Cassana. Of these, as well as of a few others, I shall treat in the schools to which they respectively belong. Several other names are omitted by the author, either on account of such artists having produced little in the city, or from his being unacquainted with their education and the place of their birth. Among these is Antonio Beverense, an artist who painted for the college of the Nunziata, the Marriage of the Virgin Mary, a picture that displays accuracy of design, superiority of forms, and a very fine chiaroscuro. He was, for the most part, a disciple of the Bolognese, and from his united taste and diligence fully deserving of being more generally known. I suspect, however, that he ought to be named a native of Bavaria, and to the circumstance of his speedy return into his own country, we are, perhaps, to ascribe the little notice he seems to have attracted. Returning to the authority of Zanetti, we find, that besides giving a favourable opinion of the authors just mentioned, he bestows equal commendation upon those who are soon to follow ; explaining their respective excellences and defects, and detecting such as belonged to the class of *Tenebroosi* through their own fault, and such as became so owing to the bad priming of those times ; in treating of whom I follow the path he has pointed out.

Pietro Ricchi was an artist who resided for a long period at Venice, where he left a great number of works, and is generally known by the name of il Lucchese. It remains doubtful whether he deserves to be accused of having introduced the oily and obscure method of painting already mentioned. It is at least certain, that besides having made use of bad priming, he was in the habit of covering his canvas with oil whenever he applied his pencil, which has occasioned the loss of so many of his works that once produced an excellent effect, but which are now either defaced or perished. This is the case with those that remained in Venice, in Vicenza, Brescia, Padua, and Udine ; some of which, indeed, are not greatly to be regretted ; the production of mere mechanic skill, and that not always executed correctly. A few, however, are conducted with much care, as we find in his S. Raimond, at the Dominicans of Bergamo, and his Epiphany at the patriarchal church in Venice, both highly deserving of commemoration, no less

for the union of their colours, than for the taste displayed in the whole composition. We may easily perceive that they are the productions of a scholar, or at least of an imitator of Guido; of one accustomed to consult the pictures of Tintoretto, and of the most celebrated Venetians. Another artist equal to Ricchi in the handling of his pencil, and more accurate in the union of his colours, will be found in Federigo Cervelli of Milan, who, on opening his school at a somewhat later period in Venice, obtained the celebrated Ricci for one of his pupils. At the school of San Teodoro, we meet with a history-piece of that saint, from the hand of Cervelli; and in this we may trace all the features of the same style that was afterwards continued by Ricci, who added dignity, however, to its forms, and executed them upon canvas and upon grounds better calculated to bear the effects of age.

The other artists to be enumerated in the same class, are Francesco Rosa, a pupil rather than follower of Cortona, for an account of whom we must refer the reader to the fifth book of the third volume; and Giovanni Batista Lorenzetti, whose composition, bold, rapid, and magnificent, displays a powerful and correct hand. The merit of the second is conspicuous in his frescos, exhibited at Santa Anastasia, in his native city of Verona, for which he received twelve hundred ducats, including only the decoration of the chapel. Add to these the name of Ruschi, or Rusca, a Roman, and a disciple of Caravaggio in his forms, and of his age in the mixture of his colours. He was wholly unknown at Rome, though he acquired some degree of reputation in the cities of Venice, of Vicenza, and of Trevigi. His paintings are admitted into collections, where several of his oblong pieces are to be met with in pretty good preservation. Contemporary with him was Girolamo Pellegrini, a native of the same place, not mentioned in the Guide of Rome, but commemorated in that of Venice for some works, chiefly executed in fresco upon a large scale, in which he appears neither a very select, various, nor spirited painter, though of a sufficiently elevated character. Bastiano Mazzoni, a Florentine, is another artist unknown in his native city, belonging to the class of the naturalists, though possessed of a certain delicacy, roundness of style, and ease of handling. He was also an excellent architect, of whose

talents the Cavalier Liberi availed himself in the erection of his fine palace at Venice, which appears to exceed the fortune of a painter. Count Ottaviano Angarano, a Venetian noble, if he did not altogether avoid the style then current, avoided at least its extravagance; and the Nativity which he placed at San Daniele, confers upon him double honour, having been both painted and engraved by his hand. Stefano Pauluzzi, a citizen of Venice, has been enumerated among the best belonging to this sect, if indeed he is to be included in it, as the deterioration of his pictures may be rather attributed to the badness of his grounds than to the artist. Niccolò Renieri Mabuso also flourished at the same period, an artist, who at Rome, under Manfredi, a follower of Caravaggio, formed a taste partaking of his early Flemish and of his Italian education; very pleasing in the opinion of Zanetti, and in general displaying much strength of hand. He had four daughters who inherited their father's talents, all of whose productions were highly admired in Venice. Two of these, of the name of Angelica and Anna, remained with their parent; Clorinda entered into an union with Vecchia, and Lucrezia with Daniel Vandych, a Frenchman, who afterwards entered into the service of the Duke of Mantua, as the keeper of his gallery of pictures; himself a fine portrait-painter, and by no means despicable in his histories. To his I add the name of D. Ercumano Stroff, a Paduan, first a pupil, and an excellent imitator of Prete the Genoese, and afterwards of Titian, though occasionally, owing to an excessive attention to the chiaroscuro, he deviated too much from the right path. We are informed by Boschini that he travelled for the purpose of observing other schools, and that on returning to Venice, he still continued to rise in the estimation of the Venetians. A Madonna from his hand is to be seen at the great altar of the Carmine in that city; and in Padua, his Pietà, placed at San Tommaso Cantuariense. I conclude this list with one Matteo, a Florentine artist, not commemorated in his own state, from the circumstance of having resided abroad; better known by the name of Matteo da' Pitocchi. He displayed most talent in his representation of Mendicants, heads of which class are to be met with in Venice, in Verona, in Vicenza, and elsewhere, as well as several burlesques and other fanci-

ful pieces, in the galleries of many Italian nobles. He painted likewise for churches, more particularly in Padua, where he most probably died; and the Serviti are in possession of some on a larger scale, designed in the character of a mere naturalist. These names we trust will be found sufficient, however various and unequal both in point of style and merit, as affording examples of the taste of that age.

But inasmuch as it is difficult, as I have before observed, for an entire age to become wholly corrupt, so among the mannerists, who mark the character of this epoch, there flourished some good imitators of Titian, of Paul Veronese, and of Raffaele himself, both in the capital and its adjacent provinces. In the last, indeed, they were more numerous, because the artists of the terra-firma did not so greatly abound in those master-pieces of the art, of which the Venetians themselves were enabled so easily to become the plagiarists, to the serious deterioration of the art. In the first rank then of supporters of the solid style, I must mention Giovan Centarine, who flourished in the time of Palma, a companion of Malombra, and an exact imitator of Titian's method. He did not always succeed in improving and embellishing the nature which he copied, though, at the same time, he displayed a soundness of taste that was truly that of Titian. He shewed exquisite skill in his foreshortening seen from below, and in the church of San Francesco di Paola, he exhibited a Resurrection in the entablature, or ceiling, along with other mysteries and figures, so beautifully coloured, so distinct, and so finely expressed, as to be considered some of the most perfect of which the city can boast. He employed himself much for collections, even extending to Germany, by which he obtained from the Emperor Rodolph II., the collar of the order of cavaliers. His favourite subjects were such as he drew from mythology, being possessed of sufficient learning to treat them with classic propriety, and of these, in the Barbarigo collection, I saw a considerable number. He was so extremely accurate in his portraits, that on sending home one which he had taken of Marco Dolce, his dogs, the moment it appeared, began to fawn upon it, mistaking it for their master. His fame was nevertheless eclipsed in portrait by Tiberio Tinelli, at first his scholar, afterwards an imitator of Leandro Bassano, and raised to

the rank of cavalier by the King of France. Pietro da Cortona, on beholding one of his portraits, exclaimed that Tiberio had not merely infused into it the whole soul of the original, but added his own also. I have met with several at Rome, bearing a very high price, and still more are to be seen in the Venetian state. Sometimes they are left unfinished, at the desire of the parties for whom they were taken, in order to diminish their price; sometimes they are thrown into an historical character; and a Venetian Lord, for instance, will appear as Marc Antony—his wife, as Cleopatra. Many of this artist's pieces for private ornament, of the portrait size, are very highly estimated: they are alternately borrowed from scripture and from fable. Such is that of his Iris, belonging to the Conti Vicentini, at Vicenza, simple in point of composition, very natural and pleasing; and what is still more surprising, quite original. He did not display equal facility in more copious compositions, requiring a larger portion of time and leisure than he ever enjoyed, in order to leave behind him a work which could give him full satisfaction.

Succeeding him, appears Girolamo Forabosco, a distinguished portrait-painter, of Venetian origin according to Orlandi, though believed by the Paduans to have been one of their fellow-citizens. Two of the most celebrated schools contended for the honour of adding him to their respective ranks. He flourished in the time of Boschini, who bestowed upon him and Liberi the precedence over all other Venetians of the age. In order better to commend him in the spirit of his age, he puns upon his name, declaring Forabosco one of those who emerged *fuor del bosco*, or out of the wood, into full day; in other words that he rose out of obscurity into considerable note. We are to forgive similar conceits upon the part of Boschini, in consideration of the notices he handed down to us; and we may add likewise with Zanetti, that Forabosco possessed a noble and penetrating genius; a genius delighting the professed artist by its display of judgment; arresting the observer by its beauty; and which unites sweetness with refinement, beauty with force, studious in every part, but particularly in the airs of its heads, that appear endued with life. To form an adequate idea of these, we ought not so much to direct our enquiries to churches, which rarely boast any of his

altar-pieces, as to those collections which preserve his portraits; his half-length figures of saints, and his little history-pieces, of which three are recorded in the catalogue of the Dresden gallery. Resembling Forabosco in diligence and delicacy of finish, though inferior to him in genius, we may mention his pupil Pietro Bellotti. By some he is reproached for his minuteness and dryness of style, which leads him to distinguish almost every hair, though always an exact and faithful transcriber of nature. Boschini considers him in the light of a prodigy, for having succeeded in uniting to so much diligence, a most exquisite delicacy in his tints, to a degree never before known. His compositions, more particularly his portraits and his caricatures, which are to be met with in galleries, are held in much esteem. Several I have seen in different places, even out of the limits of the state; two of them very excellent—portraits of an old man and an old woman, in possession of the Cavalier Melzi, at Milan, and such as are not to be exceeded by the most polished and exquisite specimens of Flemish art.

At the same period flourished the Cavalier Carlo Ridolfi, a native of Vicenza, but who received his education and distinguished himself at Venice. His natural good sense led him to shun the peculiar style of his times, no less in writing than in painting; and we may observe the same character that is displayed in his "*Lives of the Venetian Painters*," written with equal fidelity and judgment, preserved also in his pictures. Thus his Visitation, painted for the church of the Ognissanti at Venice, has been much extolled; a piece that exhibits some novelty in the adaptation of the colours; a fine relief, and exactness in every part. Other specimens of him are to be met with in public places, both in Venice and throughout the state; but a great part of his productions were for private persons, consisting of portraits, half-length figures, and historical pieces. Ridolfi imbibed excellent principles of the art from Aliense, which he afterwards improved in Vicenza and Verona, by copying the best models he could find, and attending to perspective, to the belles lettres, and to other pursuits best calculated to form a learned artist. Such he likewise appears in the two volumes of his "*Lives*," which are at present extremely rare, and deserving of republication, either

with the plates, which I heard were still in existence at Bassano, or without them, since it is no very serious loss after all to remain ignorant of the features of celebrated men, provided we become acquainted with their virtues. Upon a comparison of Ridolfi's style of writing with that of Boschini, we might suppose that these authors flourished at two different epochs, though they were very nearly contemporary. Bayle's observation, indeed, may be considered correct, as applied to them; that there exists a certain mental, as well as physical epidemic; and as, in the last, every individual is not seized with the disorder, so, in the former, good sense, as evinced in thinking and in writing, does not become altogether extinct. Thus the Cav. Carlo, as I before noticed, was not only a good writer, but one of the best biographers of artists we have. Not that he was wholly exempt from every kind of grammatical error, any more than Baldinucci himself, though one of the della Crusca academicians; but he knew how to avoid errors of judgment, into which others fell; such as relating old stories, fit only to amuse children when they first begin to draw eyes and ears; making inquiry into the life and manners of every artist, and wasting time in long preambles, episodes, and moral reflections, quite out of place. On the contrary he is precise, rapid, and eager to afford fresh information for his readers in a small space, with the exception of quoting largely sometimes from the poets. His pictorial maxims are just; his complaints against Vasari always in a moderate tone, and his descriptions of paintings and of grand compositions very exact, and displaying great knowledge, both of mythology and history. He concludes the work with an account of his life, in which he complains of the envy of rivals, and the ignorance of the great, too often combining together to trample upon real merit. His epitaph, as given by Sansovino, a contemporary writer, and afterwards by Zanetti, refers the year of his decease to 1658. Boschini, on the contrary, in his *Carta*, page 508, speaks of him as one of the living authors in 1660, in which year his book was given to the world. I am inclined to think that those verses in which Ridolfi is commended, were the production of Boschini while the former was still living, and that after his death he neglected to retouch them.

Two others, among the best of these imitators of a more solid taste, are Vecchia and Loth, fully entitled as much as the rest to the rank they hold. Pietro Vecchia sprung from the school of Padovanino, but he did acquire altogether his style, most probably because Padovanino, like the Caracci, gave an individual direction to the talents of his pupils, in the path he judged best adapted to their success. The genius of Vecchia was not at all calculated for lighter subjects. He had imbibed from his master an admiration of the ancients, as well as the art of imitating them; and with these principles he arrived at such a degree of excellence, that several of his pictures pass for those of Giorgione, of Eicinj, and even of Titian. It is true, that by dint of copying and exactly imitating old paintings, much darkened by time, he contracted the habit of colouring with considerable dulness of lights, affording an example for every young artist, that he should learn to tinge with lively colours, previous to taking copies of similar pictures. For though he, indeed, acquired the colouring of the ancients, he added neither much variety nor much choice of countenances; and he still remained a naturalist, limited in his ideas, and more inclined towards the burlesque than the serious. Some of his best productions consist of pictures for private ornament; of youths armed, or equipped and ornamented with plumes, in the manner of Giorgione, though not without some degree of caricature. One of these, an astrologer telling their fortune to some soldiers, is in possession of the senator Rezzonico at Rome; altogether of so beautiful a character that Giordano painted a companion to it; a little picture quite in the same taste. But although his humorous pieces please us in some, they disgust us in many of his other subjects, and more particularly in the Passion of our Saviour; a sacred mystery, in which the spectator ought never to be presented with cause for mirth. But Vecchia seemed to forget this, and introduces, like Callot, certain caricatures among his sacred pieces, of which specimens are to be seen in the church of Ognissanti at Venice; in possession of the Conti Bevilacqua at Verona, and in other places. In other points, with a style rather strong and loaded with shade than pleasing, he shewed himself an excellent artist, both in his naked parts and his draperies; which he designed and coloured at the same time in the



academies. His fleshs are dark red, his handling easy, his colour thick and heavy, the effects of his light new and studied, and his whole taste so far from any degree of mannerism, and of such a composition, that to any one unversed in pictorial history, he would appear to have flourished at least two ages before his real time. Melchiori bestows particular commendation upon him for his talent in restoring old pictures; and conjectures that he in this way, acquired the appellation of *Vecchia*, his family name being, as we have noted in the index, that of *Muttoni*. He instructed several pupils in the art, none of whom pursued their master's career. Agostino Litterini, and Bartolommeo his son, were among these, both artists well known in Venice and the islands, and both distinguished for clearness and boldness of style, though the latter surpassed his father in this way. A specimen of his altar-pieces at San Paterniano displays an imitator of Titian, and of the better age. Melchiori likewise gives the reputation of an excellent artist to his daughter Caterina, though commendations of this sort ought always to be understood in reference to the time in which the artists flourished. The same reasoning might apply also to politics. The title of your Excellency used once to be applied to minor sovereigns, but it has since become applicable also to the great officers and ministers of state.

Gian Carlo Loth, an artist from Monaco, resided during a long period, and subsequently died, at Venice, in the year 1698, aged sixty-six years, as we find written in his epitaph. Both Orlandi and Zanetti are mistaken in giving him as a scholar to Caravaggio, who died before Carlo was born. It is probable, however, that he acquired his strong and loaded manner of composition, and his exact representation of nature without ennobling it, from the study of Caravaggio's pictures. And if he were really the pupil, as is supposed, of Liberi, he failed to make himself master of that lively and ideal character of that school; nor did he perhaps derive any thing from it, but a certain rapidity of hand, and an elevation of manner that distinguished him from the naturalists of his time. He took a rank among the first four painters of his age, all of whom bore the name of Carlo, as I have elsewhere observed. He was much employed in Germany for the Emperor Leopold I., as well as in Italy for the churches, and still more for dif-

ferent collections. Many cabinet pictures from his hand are to be met with in every state, in the style of Caravaggio and Guercino, with histories; of which kind is the Dead Abel, so much praised, in the royal gallery at Florence. One in the best preservation I have seen is to be found at Milan; a picture of Lot inebriated, in the Trivulzi palace, celebrated among men of taste as a museum of antiquities; newly arranged by the present young and accomplished marquis, and forming a collection not unworthy of a royal house. Daniele Seiter, a fine colourist, to whom we shall again allude, was instructed in the art by Loth, during a period of twelve years. He was distinguished both in Rome and at Turin; and was succeeded by Ambrogio Bono, one of the best disciples formed by the same master in Venice, where he left a variety of works, all executed in the taste he had so early imbibed.

Other artists, about the same period, flourished in Venice, who by dint of imitating the most approved models, and also through their own talents, obtained easy access into the most choice collections. Jean Lys, from Oldenburg, came early among these, bearing along with him the style of Golzio. But, on beholding the Venetian and Roman schools, he adopted an exceedingly graceful style, partaking of the Italian in its design, and of the Flemish in its tints. He chiefly produced figures upon a middle scale, such as his Prodigal Son, in the royal museum at Florence; or of smaller dimensions, as in his various little pictures of village sports and combats, with similar subjects, in the Flemish mode of composition. Yet he produced a few pictures for churches, like his St. Peter in the act of resuscitating Tabitha, at the Filippini, in Fano; and his more celebrated San Girolamo, at the Teatini, in Venice, where he died. Valentino le Febvre, from Brussels, is a name omitted by Orlandi; while his very numerous engravings of Paul Veronese, and of the best Venetian artists, are ascribed by him to another artist of the same name. He painted little; and always pursued the track of Paul Veronese, of whom he was one of the most successful imitators and copyists known. His countenances bear no stamp of a foreign origin, and his colours none of the bad character of his age; while his touches are always strong, without offending our taste. His smaller pieces are full of research and

finish ; though he has less merit upon a larger scale, and is occasionally wanting in point of composition. We meet with another distinguished imitator of Paul, in Sebastiano Bombelli, from Udine, Guercino's scholar in the outset, and subsequently a fine copyist of the best works of Paul Veronese, which are scarcely to be distinguished from the copies he took. But he gave up the more inventive branches of the art, and devoted his attention to portraits. Here he restored the lost wonders of a former age ; his portraits being remarkable for strong likeness, vivacity, and truth of colouring, both in the drapery and the flesh. In his painting there is a happy union of the Venetian and the Bolognese manner ; and in some specimens of his portraits that I have seen, he seems to have preferred the delicacy of Guido to the vigour of his own master. He was esteemed also beyond Italy ; he was employed by the archduke Joseph at Inspruck ; took the portraits of several German electors ; of the king of Denmark, and of the emperor Leopold I., by whom he was largely honoured and rewarded. It is a matter of regret, that, owing to a peculiar varnish of pitch and gum,\* which at the time produced a good effect, a great portion of his pictures should have become obscured ; and that many by the more ancient masters, which he wished to restore, should have been altogether blemished or destroyed like his own. Among the imitators of Titian, of Tintoretto, and of Paul, one Giacomo Barri is likewise mentioned by Melchiori ; though he is the sole authority we have upon the point. It is now easy to meet with his engravings in aqua fortis, but not with his pictures. He was also the author of a little work entitled by him "*Viaggio Pittresco d'Italia*," which has become somewhat rare, owing, I imagine, to its small dimensions, and to the researches made after it by those who preserve a series of pictorial works ; for the rest, his authority is of a middling character.

In the changes which produced such an alteration in the

\* Let no one, from this instance, altogether condemn the use of varnishes in the restoration of paintings ; for by the application of mastic, and of gum-water, according to all the most recent experiments, the colour does not suffer. But oil is injurious to ancient paintings, for the new never becomes incorporated with the old, and, in a short time, every fresh touch is converted into a stain.

state of painting at Venice, several cities of the provinces also in some measure partook, but in others many eminent geniuses arose, capable of resisting the moral contagion that invaded the capital, and of barring its entrance into their native provinces. The school of the Friuli, after the death of Pomponio Amalteo and Sebastiano Seccante, owing to the mediocrity of Sebastiano's followers, or of the younger branches of his family, had declined, as we before stated, from its original splendour. It numbered, indeed, other pupils by different masters; limited in point of invention, dry in design, and somewhat hard in their colouring. None appeared capable of restoring the art, and succeeded only in furnishing the city with works reasonably well executed, more or less, and borrowed from familiar models. To this class belong Vincenzo Lugare, mentioned by Ridolfi for his altar-piece of San Antonio, at the Grazie in Udine; Giulio Brunelleschi, whose Nunziata in one of the Fraternities presents a good imitation of the style of Pellegrino; and Fulvio Grifoni, who received a commission from the city to produce a picture of the Miracle of the Manna, to be placed in the public palace near the Supper of Amalteo. Add to these Andrea Petreolo, who ornamented the panels of the organ, in the dome of his native town of Venzona, as well on the interior, where, in a very beautiful manner, he exhibited the histories of San Geronimo and San Eustachio, as on the outside, where, surrounded with fine architecture, he represented the Parable of the wise and foolish Virgins. Without dwelling upon the names of Lorio and Bragne, of whom there remain but few works, which obtained little celebrity, we shall newly record the name of Eugenio Pini, the last it may be said of those artists who but slightly addicted themselves to foreign methods. He flourished about the middle of the seventeenth century, was frequently employed at Udine, and in his own state; extremely diligent and skilled in every office of a painter, if we except, perhaps, his want of a more perfect harmony of tints. The Repose of Egypt, in the dome of Palma, and his San Antonio in that of Gemona, are pronounced by the Abbate Boni among his noblest productions.

During the period the latter flourished at Udine, Antonio Carnio, a native of a town of Portogruaro, came to establish

himself in the city. Instructed in the art by his own father, a very able artist, he subsequently appears, as far as we may judge from his style, to have studied the works of Paul Veronese and Tintoretto. Next to Pordenone, the Friuli perhaps never produced a finer genius; equally original in all the branches of historic painting, bold in his design, happy in his colouring, more particularly of his fleshs; expressive in every variety of passion; and all these comprehended within the limits of a grand naturalist, though he frequently became a mannerist, in order to expedite his works. Several of his best productions are, at this period, lost to Udine, owing to the fault of the artist who retouched them; and among the most studied and the best preserved, there still remains his *San Tommaso di Villanuova*, adorning an altar of *Santa Lucia*. He produced likewise several histories for private ornament, half-length figures, portraits and heads in caricature, for which he displayed a peculiar talent, and which still exist at Udine. Both the city and province are well supplied with his pieces, few of which, however, are to be found coloured with strength of handling or very highly finished. He was never without numerous commissions, even though confining his talents to the Friuli; but either from want of prudence, or some other reason, he nevertheless died in penury near *Portogruaro*. A few of his pictures in that place are still pointed out; but those seen at *San Francesco*, among which are the *Washing the Disciples' Feet*, and our *Lord's Last Supper*, said to have been executed by him in 1604, either bear a false date, or are rather to be attributed to his father; for, at that period, Antonio could not have produced them, since he was still alive in the year 1680; and on this point we ought to admit the authority of *Pavona*, at one time his pupil, from whom *Guarienti* received his notices of *Carnio*, which he inserted in the *Abecedario*. This artist must not be confounded with another *Carnio*, named *Giacomo*, who flourished posterior to him, and was much inferior to Antonio in point of merit.

*Sebastiano Bombelli* was born at Udine, as I just observed, though he studied and resided at other places. He left no specimens of his art in the Friuli, if we except a few portraits and pieces for private ornament, along with some heads or

busts of saints; while his altar-piece of the Redeemer upon the Cross, between some saints, in the parochial church of Tricesimo, is considered a very rare piece. He had a brother of the name of Raphael, whose labours were more abundant, but the whole of them, together with his name, were confined within the limits of the Friuli.

While the art thus declined in these parts of the Venetian dominions, it appeared equally to revive in others; from whence it arose, that though greatly diminished in the capital, the glory of the state did not become wholly extinct. The city of Verona was its greatest support; for in addition to having given birth to Ridolfi, to Turchi, and Ottoni, all of whom did honour to their country, it produced likewise Dario Varotari, who having established himself at Padua, laid the foundation of a very flourishing school. He exercised his talents under Paul Veronese, at Verona, to whom he has occasionally some resemblance, though his taste appears to have been chiefly formed upon other models. His design is very chaste, by no means an uncommon acquisition among the Veronese; though he shews some traces of timidity in the method of some of those pupils of the *quattro-centisti*,\* who, whilst they draw their contours fuller than those of their masters, appear as if they were afraid in every line of departing too far from the models before them; and this he has exemplified in the pictures of San Egidio at Padua. In others, conducted at a more mature age, he seems to have aspired at imitating more modern artists, sometimes Paul Veronese, and sometimes Titian himself in point of design, particularly in the airs of the heads; although his colours, however true and harmonious, can boast neither the Venetian strength nor beauty. Dario painted in Venice, at Padua, and in the Polesine; yet he produced little in reference to the age in which he flourished. He educated several pupils, among whom was Gio. Batista Bissoni, whose life has been given us by Ridolfi. This last was also a scholar of Apollodoro, named di Porcia, a portrait-painter of much celebrity, and the style which he formed for himself is exactly that of a good painter of portraits, with which he is fond of filling his

\* *Quattro-centisti*—Artists of the fourteenth century.

pictures, clothing them in the manner of his time. We may observe this in his *Miracles of San Domenico*, placed in the church belonging to his order, drawn upon a large scale, as well as in other pieces, scattered throughout the city in almost every street.

We must not omit the name of his daughter, Chiara Dario, a lady extolled by Ridolfi for the beauty of her portraits, and fully deserving of the honour conferred upon her by the grand dukes of Tuscany, who placed one of herself in their noble series of painters, where it is still to be seen. Boschini seems to be of opinion that she gave public instructions in the same manner as the fair Sirani of Bologna; and that she initiated in the art Caterina Tarabotti and Lucia Scaligeri, a niece of Bartolommeo. Yet the passage referring to this (p. 526), in the Venetian poet, is somewhat ambiguous, and he perhaps only meant to assert that these two young women pursued the same career. But the chief honour and crown of Dario's reputation, was his own son and pupil, named Alessandro, who, though left an orphan at an early age, shortly after set out for Venice, where he soon began to distinguish himself. He there received the name of Padovanino, which he retained at an advanced age, and by which he is now generally known.

He first studied Titian's works in fresco, such as he found in Padua, and his copies still continue to attract the admiration of the greatest professors. In Venice he persevered in his assiduous attention to the same incomparable master, penetrating so far by degrees into his peculiar character, as to be preferred by many to any of Titian's other disciples. But comparison is invariably disagreeable, and I am inclined to think that those who personally received from the lips of great artists a few brief and sound rules as to what ought to be avoided or achieved in order best to resemble them, are entitled to a high degree of respect; all the speculations of the finest genius upon their works are not half so valuable; for the second century is fast passing away, since the oral tradition of the best colourists wholly ceased, and we have been attempting to attain their method, in which we cannot succeed. Padovanino was always equal to the task of handling any subject that had before been treated by Titian; his softer

ones with grace, his more powerful with strength, his heroic pieces with dignity ; in which last, if I mistake not, he surpassed every other disciple of this master. "Le donne, i cavalier, l'armi, e gli Amori," these, and let us add to them his boys, were the favourite subjects of his pencil, which he exhibited to most advantage, and which he most frequently introduced into his compositions.\* And he knew how to treat landscape as well ; which in some of his small pictures he has succeeded in admirably. He was familiar with the science of the sotto in sù,† of which he gave the most favourable specimen in the church of San Andrea di Bergamo, in three admirable histories of that saint. It is a work embellished with beautiful architecture, and replete with graces in every part. He has approached equally near his model in the sobriety of his composition, in the very difficult use of his middle tints, in his contrasts, in the colour of his fleshs, in smoothness and facility of hand. But Titian was still to remain unequalled in his art ; and Varotari is not a little inferior to him in animation, and in the expression of truth. Nor can I believe that his method of preparing his canvas, and of colouring it, was the same as that pursued by Titian's disciples, many of his pieces being much darkened, with the shades either deepened or altered. This is very perceptible even in Varotari's Dead Christ, at Florence, a painting which the prince not very long since purchased for his gallery there.

In other points he appears to me to have observed the same method, in regard to his model, as Poussin, who aimed at Raffaello's manner, without reaching it, either from want of ability, or from a dread of falling into servility. His masterpiece is said to be the Supper of Cana, a piece that has been engraved by Patina, among the *Select Paintings*. It was formerly in Padua, and is now at Venice in the chapter of La Carità ; with few figures in proportion to the place ; a rich display of costume and ornament ; dogs that appear like those of Paul, full of life ; grand attendance, women of the most exquisite forms warmed with more ideal beauty than

\* The picture which he executed for the church della Salute deserves commemoration for the exquisite delicacy of tints in its boys.

† Foreshortening on a ceiling, so as to produce a correct point of view for the figures, as seen from below.—T. R.



those of Titian, and drawn in the most graceful attitudes. Still it is not every one who will approve of his introduction of them for the service of such a table, in preference to men, as is the more general custom. The above picture cannot, however, boast such fresh and lucid tints as his four histories of the Life of San Domenico, which are to be seen in a refectory of Santi Giovanni and Paolo, containing as it were the flower of Padovanino's best style. This very elegant artist spent his time between the capital and his native province, where alone his pictures abound in public; in other cities they are more rarely met with, and are scarce even in private collections.

In forming a judgment of his productions, it is necessary to be upon our guard against a variety of copies, many of his disciples having so happily imitated him, that Venetian professors themselves with difficulty distinguish their hand from that of their master.

Bartolommeo Scaligero ranks among the most celebrated pupils and imitators of Padovanino, an artist enumerated by the people of Padua among their fellow-citizens, although they can boast little from his pencil; while the Venetians are in possession of his pictures in various churches, the most beautiful, perhaps, at the *Corpus Domini*. Gio. Batista Rossi, from Rovigo, produced one of his pictures for San Clemente at Padua; subsequently he flourished at Venice, executing few things for public exhibition, but which are much extolled by Boschini. Giulio Carpioni was accounted also among the pupils of Varotari, and acquired a reputation rather for his small than his larger compositions; but we shall have occasion to allude to him again. Maestri and Leoni are names recorded in the "Guida" of Venice, distinguished for their works in fresco, exhibited at the Conventuali. The former was most probably a foreigner, as well as the latter, whom we shall find at Rimini. Were Boschini somewhat of a less profuse panegyrist, we might here add to this list the name of Dario, a son of Padovanino, uniting the character of the physician, the poet, the painter, and engraver. In the index to the "Carta del Navegar," we find him placed in the rank of Dilettanti, from the circumstance of his producing little in the art, and this more with the object of presenting

his pictures as gifts than of gain. Nevertheless we meet with an encomium upon them,\* sufficient to satisfy the claims even of a good professor; besides which, several of his virtues and portraits, with an excellent body of colouring, are equally extolled for the spirit of their attitudes, and exquisite taste in the Giorgione manner.

We have next to treat of Pietro Liberi, an artist who succeeded Padovanino in sustaining the honour of his native place. He ranks among the great men of his art, and is esteemed by many the most learned in point of design, of all who adorned the Venetian school. From his early studies of the antique at Rome, of Michelangelo, and of Raffaello, of Correggio at Parma, and of all the most excellent masters in the city of Venice, he was led to form a style partaking of every school; a style that pleased in Italy, but far more in Germany, and which obtained for him the titles of Count and Cavalier, with wealth to support them handsomely in Venice. And, in fact, to estimate his merits rightly, we ought not to consider him as a painter in one style, but in many. For according to his own confession, he employed for the eye of true judges a free and rapid pencil, not very studious of finish; for the less intelligent he worked with a very careful one, which bestowed the last touch upon every part, distinguishing the very hairs in such a manner that one might number them; and these paintings he executed on panels of cypress wood. Most probably the fire of this man's genius became quenched whenever he attempted to paint slowly, and his pieces were certainly less perfect, which is known to have occurred to several painters in fresco. But with the exception of these enthusiasts, who are extremely rare, and always adduced by the indolent in defence of their haste, an observing diligence is the perfection of every artist; and even those two thunderbolts, let us call them, of art, Tintoretto and Giordano, where they most practised it, succeeded most in charming the eye of taste. The style of this artist may also be distinguished into the sublime and beautiful. He produced fewer specimens, however, in the former, of which Venice boasts a Slaughter

\* Vide pp. 512 and 513.

of the Innocents, Vicenza a Noah just landed from the Ark, Bergamo the Great Deluge, in which the sea-shore is said to have been the work of M. Montagne; the whole of them painted for churches, robust in their design, displaying fine variety of foreshortenings and of attitudes, with naked parts in grand character, and more in emulation of the Caracci than of Michelangelo. He even abused the singular skill that he thus displayed; drawing the Supreme Deity by an unprecedented example, without the least drapery, in the church of Santa Caterina at Vicenza, an error of judgment which detracts from the worth of one of his most beautiful productions. In a lighter character he produced several pictures for private ornament, sometimes consisting of fables familiar to us, and sometimes of *capricci* and allegorical subjects, too obscure even for Oedipus himself to unravel. Most frequently he drew naked figures of Venus, in the taste of Titian; and these are esteemed his master-pieces, which have acquired for him, indeed, the name of *Libertino*. It is asserted, that being unequal to the formation of the folds of his draperies, for the most part ill-disposed and vague, he the more willingly exercised himself in these schools. We meet with a great number in different collections, and after beholding one, we are at no loss to recognise the remainder, both from the heads, which are often repetitions of each other, and from the rosy tinge of his fleshs, and of the general tone of his picture. He was extravagantly fond indeed of this last colour; which he often misapplied in regard to the hands and the extremities of the fingers. For the rest the composition of his colours was sweet; his shades delicate, in the Correggio manner, and his profiles often borrowed from the antique, while his whole handling was free and elevated.

Marco Liberi, his son, was not in any way comparable to his father, either in point of dignity or beauty, when left to his own invention. His forms are either caricatures, in a manner, of those of his father, or are very inferior where they are original. This striking difference may be observed in numerous collections, where their paintings of Venus are placed together, as we see in that of Prince Ercolani at Bologna. Still he was an excellent copyist of his father's works, a talent

possessed by many others of the same school, whose imitations are easily mistaken for originals, even by professors themselves.

An excellent foreign artist ought not to be omitted in this place, one who flourished during a long period, and taught and died in Padua. His name is Luca Ferrari, from Reggio, fully deserving of being enrolled in the "*Abbeccedario Pittorico*." Although Guido's pupil, his style became rather lofty than delicate; so that judging by the pictures that he produced for Santa Maria della Ghiaja in Reggio, Scannelli pronounced him a disciple of Tiarini. In some of the airs of his heads, however, and in certain graceful motions, he shews himself not unworthy of the character of the former master. In Padua there is a *Pietà* of his at San Antonio, of a very masterly kind, a picture that displays the rarest beauty of colouring. In his pieces abounding with figures, like that of the Plague of 1630, painted for the Domenicani, he does not appear to so much advantage; nor had Guido, indeed, offered him any great examples in this line, being accustomed rather to weigh than to number his figures. Minorello and Cirello, two of his pupils and followers, continued to support in Padua some relish of the Bolognese school. Their names might be added to the dictionary above mentioned, as Rosetti seemed to wish, and the former, who might sometimes be confounded with Luca, ought to hold a higher place in it than the latter. Francesco Zanella deserves likewise to be recorded there, as an artist of spirit, though neither very diligent nor very learned in his art. He is esteemed almost the Giordano of this city, from the great number of his works conducted in a short time, and may be computed almost as the last of the school; for Pellegrini, who flourished during the same age, was not a native, though tracing his origin to Padua; nor did he reside there many years.

The city of Vicenza produced nothing original during this epoch; though it possessed a school, sprung from that of Paul Veronese and from Zelotti, of which I promised the reader a series in a more appropriate part of the work. In regard to its style, this school, in part, belongs to a better age; but its productions are chiefly so very indifferent, and so much the result of mechanic art, that it may rather be ascribed to the

present. Vicenza indeed might have had reason to boast, had it possessed artists at all equal in point of genius to its architects. I shall first commence with the name of Lucio Bruni; whether a native of the state or a foreigner is uncertain, an artist who produced, for San Jacopo, a little altar-piece, representing the Marriage of S. Catherine, executed in 1585, and partaking of the genius of a better age. I have met with no other notice of him; for as he was probably little known in times when Italy abounded with the choicest artists, he found no historian who might have rescued his reputation from oblivion. Yet this I would willingly do, if not by giving him a rank in this school, at least including him in the list of artists of the city, where I find mention of his name. Giannantonio Fasolo received the instructions of Paul, and for a longer period those of Zelotti; still adhering, however, to Paul as his first example. At San Rocco, there is one of his pictures, a *Probatice*, so beautifully decorated with perspective, and so finely filled with sick figures, in various groups and distances, that Paul Veronese would not have disclaimed it for his own. There are likewise three Roman histories in the ceiling of the prefectory palace; Mutius Scævola before Porsenna, Horatius at the Bridge, and Curtius before the Gulph; the whole of them nobly executed. By some strange mistake Orlandi mentions Verona as the place of his birth, and where he exercised his talents.

Among his pupils was Alessandro Maganza, son of the same Giambatista whose name I recorded among Titian's followers. Fasolo inspired him with his own taste; and we may likewise consider him a fine imitator of Zelotti and of Paul Veronese; as he has shewn in his *Epiphany*, at San Domenico; and in his *Martyrdom of S. Giustina*, at San Pietro. In his architecture he was excellent, judicious in his composition, very pleasing in his countenances; in his flesh tones inclining towards white; in his folds somewhat hard and monotonous; and for the most part wanting in expression. Vicenza has an abundance of his paintings, both private and in public; besides the provinces and the adjacent cities, to such an amount, that we have no difficulty in believing that he flourished till his seventy-fourth year; that he painted for good prices, and with little trouble. A few of his pictures, such as

we meet with at Vicenza, are amply sufficient to give us an idea of the rest; not unfrequently presenting us with the same features and the same attitudes and motions. We are to look for the cause of this, not so much in his genius, which he shews in many of his works to have been excellent, as in his domestic anxieties, occasioned by a numerous family for whom he had to provide. This artist was extremely unfortunate as a father. Giambatista, the eldest of his sons, emulated him in knowledge; and if we may venture to judge from one of his histories, of San Benedetto, at the church of S. Giustina, in Padua, he was superior to him in point of elegance. But the support he derived from this young man's talents was soon cut off by his early death, leaving a young family of his own to the care of their grandfather. His second son, Girolamo, who had also to make provision for his own children, and Marcantonio, quite a youth, afterwards assisted their father in his productions, and already began to acquire some degree of reputation from their own. When, in the year 1630, their native place was ravaged by the plague, Alessandro had the grief to witness the death of his two sons, and, one by one, of the whole of his grandchildren; until left "the last of his race," to lament over the destruction of his kindred, he shortly followed them to the tomb, closing with his death that noble school which the two illustrious Veronese had founded in Vicenza.

Yet it did not altogether perish; but was continued by Maffei, by Carpioni, and by Cittadella, three artists who, compared with the Maganza, sometimes appear to have sprung from the same academy, either from having studied in Vicenza the models they imitated, or because the style, which partakes both of that of Paul and Palma, was then in high repute, as that of Cortona at another period among us. They were all three, like Alessandro himself, rapid in their composition - and were their pictures, even belonging to the city, to be enumerated, they would most likely be found to equal those of all the other foreign or native artists employed there. Francesco Maffei, from Vicenza, had been the pupil of Peranda, some of whose unfinished pieces he completed. He next undertook to imitate Paul Veronese, with a tolerable degree of spirit and learning. His style is on a lofty scale; insomuch that Bos-

chini entitles him the great mannerist, extolling him as the painter of giants. Nor is he wanting in a certain grace peculiarly his, which distinguishes him from the mannerists. His picture of St. Anna, at San Michele di Vicenza, besides many works produced at the same place for the public palace, and elsewhere, extremely poetical, full of fine portraits, and coloured in the best Venetian taste, shew that he was able to compete with more skilful artists than Carpioni and Cittadella, his contemporaries. And as he, perhaps, did not consider them very formidable rivals, he did not finish his pieces with much care, leaving many of his heads, besides other portions of his figures, incomplete; scanty in his colouring, employing dark grounds, and altogether painting rather for years than for ages. At San Francesco, in Padua, there is a grand picture of his "Paradise," which, owing to this method, has lost almost every trace of colour. This result extinguishes the praise which Boschini bestows upon him, that with four touches of his pencil he could make the observer raise his eyebrows with admiration, and is a very excellent warning, we think, for over expeditious artists. Their pictures may be said, indeed, to resemble certain children, the offspring of unhealthy parents, who sometimes exhibit a florid countenance in youth, accompanied with every other symptom of health, but, declining as they advance, their constitution becomes exhausted in a few years.

Giulio Carpioni, a pupil to Padovanino, and for the same reason familiar with the composition of Paul Veronese, has assuredly more vivacity, power of expression, and poetry than Maffei. He was not, however, equally inclined to grand proportions, and works upon an extensive scale. His figures do not usually exceed the size of those of Bassano; and they are more frequently met with in collections than in churches, throughout the whole Venetian state. In many noble houses we also find pictures consisting of bacchanals, dreams, fables, and capricci, or fancy-pieces, as well as histories, all touched with a spirit and a taste in his tints, which his master himself might have thought worthy of his pencil. He appears to have produced others for the people, if indeed they are not the work of his pupils, or of his son Carlo, who is supposed to have followed, in all points, the example of his father;

though I never met with any piece that was positively genuine. He was, likewise, a good portrait-painter ; and in the public Council Hall at Vicenza, as well as in the church of the Servi at Monte Berico, appear the portraits of several of the magistrates in that government, accompanied by their trains ; in which, to singular correctness of feature, we meet with much ideal beauty in his representation of the Virtues, that he introduced with appropriate and noble inventions. Such an artist ought to be well known in Venice and Vicenza, where he flourished during many years. He passed his latter days in Verona, where his contemporary, Bartolommeo Cittadella, had likewise taken up his residence ; last of the three whom I have just before mentioned. It is uncertain whether he was a pupil, or only a companion of Carpioni ; but he is indisputably his inferior in point of genius and ability. To the same school we may add the name of Niccolo Miozzi, of Vicenza, recorded in the "*Gioielli Pittoreschi*" of Boschini ; and, though more doubtful, that of Marcantonio Miozzi, known by his superscription attached to a sacred subject, in possession of the house of Muttoni, at Rovigo.

Towards the close of the century, one of the artists in most request was Menarola, whose style approaches nearest to the modern. He was pupil to Volpato, though chiefly following the manner of Carpioni. Next to him was Constantin Pasqualotto, more distinguished for colouring than for design ; and Antonio de' Pieri, called lo Zoppo, of Vicenza, who possessed a rapid, but less decided hand ; along with some others who may be recognised in this description. Still higher in repute than these was Pasquale Rossi, little of whom remains in Vicenza, he having chiefly attached himself to the Roman school, where he will be found mentioned. Gio. Bittonte, leaving Vicenza, established himself, and painted a good deal at Castelfranco ; where, from the circumstance of founding a school both of painting and of dancing, he acquired the surname of Ballerino. Melchiori represents him as pupil to Maffei, and master of Melchiore, his father, who lived also in Castelfranco, where he was much employed, although engaged also at Venice, in the Casa Morosini, where he competed with the Cavalier Liberi.

When the ancient school had become wholly extinct at



Bassano, there appeared a Gio. Batista Volpati, who produced many pictures for his native state; somewhat resembling Carpioni in his capricci and in his style, but more common, perhaps, in his features and whole design. His pupils are said to have been one Trivellini and one Bernardoni, both still inferior to their master. He left behind him several treatises upon the pictoric art, which are yet existing in MS. in the rich and select library of Count Giuseppe Remondini. In the preface to these he asserts that he had no master, though he is said, in a MS. at Castelfranco, to have been a pupil of Novelli. The work is interspersed with good remarks, such as to lead us to suppose him a tolerable theorist; and Algarotti took a copy of it, as we learn from the index of his works upon the fine arts, already before the public.

We have above alluded to a branch of the Veronese school, transplanted to Padua, where it flourished with extraordinary success. Referring to its origin, and to those Veronese artists who lived contemporary with Palma, and until the close of the 17th century, it must be observed that they maintained the national reputation no less than those of Padua, and were even more constant in the good old method of managing their grounds and their style of colouring. I have noticed the name of Claudio Ridolfi\* in a former school, from the circumstance of his having flourished in the Pontifical state. He did not, however, desist from his labours in the Venetian state, some of which appear in the capital and the adjacent cities, particularly in his native place, and Padua. In the celebrated church of S. Giustina, there is a very fine piece, representing the honours of the Benedictine order, professed by princes, adorned by martyrs, and the nurse of the most distinguished pastors of the holy church. The invention is very appropriate, the execution altogether elegant and well finished, and the ornaments equally rich as in any of his other works. He presented his country with a good disciple of his style, in Gio. Batista Amigazzi, though his chief talent seemed to consist in the excellence of his copies. In San Carlo, at Verona,

\* V. tom. i. p. 449; and, in the same place, I gave him as a pupil to Dario Pozzo, on the authority of the Commendatore del Pozzo. But writers disagree in regard to the chronology of this man; which, until it be further cleared up, may rest, for me, without this honour.

there is one taken from a Supper by Paul Veronese, not only finely drawn, but exhibiting colours fresh and vivid even at the present day. Still superior to him, and almost equal to his master, we meet with Benedetto Marini, of Urbino, an artist unheard of in his own country, though greatly distinguished at Piacenza.\*

Posterior to Ridolfi appeared three scholars of Felice Brusasorci, in addition to Creara, an artist less celebrated; all of whom, on the death of their master, pursued their studies at Rome. There they imbibed, more or less, the prevailing style; and all of them occupy a distinguished rank in the history of the art. Alessandro Turchi, surnamed *Orbetto*, is, in particular, distinguished among the first of his age; he was called *Orbetto*, observes Pozzo, because, when quite a boy, he was in the habit of guiding an old blind mendicant, either his father, or some other person. Passeri declares that he derived it from his having a defect in one of his eyes, which was observable in his left eye, as I am informed by Signor Brandolese, after having seen his portrait, engraved after the original, in possession of the Signori Vianelli. Brusasorci, from certain undoubted symptoms, discovered in him a fine genius for the art, and, giving him the best instructions, in a few years encountered a rival, rather than a disciple. Residing afterwards in Venice, under Carlo Caliari, and thence proceeding to Rome, he formed a style wholly his own, possessing some strength but more elegance. He established himself in Rome, where he entered into competition with the followers of the Caracci, with Sacchi, and with Berrettini, with whom he appears to advantage in the church of the Concezione, as well as in a few others. But no city has so many of his pieces in public as Verona; to say nothing of those he painted for private persons. The family of the Marchese Girardini alone, who patronised him and supported him at Rome, for which we have original letters and documents, possesses sufficient to enrich several collections, among which it is amusing to trace his progress from the inferior to the more correct specimens, and from a lower degree of ornament to the highest. Some, indeed, have ventured to

\* An account of him may be found, tom. ii. p. 198, and in the series of painters of the Barocci school.

put him in competition with Annibal Caracci,—a comparison that, in other times, would have created as great a sensation in Bologna as the celebrated Rape of the Bucket, and one which ought not to be listened to, indeed, any where. Annibal was a painter worthy of our veneration, and Turchi succeeded in imitating his design in the “Sisara” of the Casa Colonna and elsewhere. But he was not so happy in every instance, and, generally, his naked figures (which approach, in Annibal, to those of the ancient Greeks) are not equal to such as he has thrown into costume. On the contrary, Passeri, in describing his pictures at the Camaldolesi, in Rome, admits that he did not display perfect taste in his art, while Pascoli, in his life of Gimignani, says he enjoyed some degree of reputation at Rome; an incautious expression, if I mistake not, but which at least shews that Turchi is not entitled to a comparison with Annibal Caracci. Still he exhibits so many attractions, that he never fails to please us in every subject. He seems to have aimed at forming a union of various schools, and added to it a certain originality in giving dignity to the portraits introduced into his histories, with the most animated, yet the most delicate complexions. He excelled in the choice and distribution of his colours, among which he introduces a reddish tint, which much enlivens his pictures, and is one of the indications by which we may recognise the author. He is said to have employed exquisite care in the application of his tints, and to have possessed some secret art, by means of which they continue to attract the envy of posterity. The truth is, he selected, purified, and kneaded well his colours, besides consulting chemists upon the subject. From some pictures we feel inclined to turn away in disgust, so extremely do the colours resemble the tints made use of by coach-painters; and we have reason to complain of want of refinement in many instances. But how very few apply themselves seriously to select and refine their materials, to make experiments, and to analyse those colours that have been once applied!

At the church of San Stefano, in Verona, there is exhibited his “Passion of the Forty Martyrs,” a work that, in regard to depth of colours and fore-shortening, partakes much of the Lombard; in point of expression and design, of the Roman; and in its colouring, of the Venetian School. It is

one of the most studied, finished, and animated pieces that he produced : there is a choiceness in the heads that approaches Guido's ; and a skill of composition, that throws into the background of the picture a great portion of the multifarious history, as appearing in a field of vast extent, where his figures are admirably varied, according to the distances in which they are supposed to appear. Yet he does not belong to that class of artists who go about in search of personages for their histories, in order to fill them with figures. On the other hand, he appears to take mere pleasure in introducing an inferior number. Thus his picture of a *Pietà*, painted for the church of *La Misericordia*, at *Verona*, exhibits only a dead Christ, the Virgin, and *Nicodemus*, but the whole so well designed, arranged, and animated, as well as coloured, that it has been esteemed by many his master-piece, and is certainly one of the best paintings in *Verona*. In that of his *Epiphany* also, in possession of the *Signori Girardini*, of which the rough draft is preserved in the *Casa Fattorini*, at *Bologna*, he is by no means lavish of his figures ; but he succeeded in arraying those of the *Magi* in so noble a manner, as to remind us of *Titian* and *Bassano*. *Turchi* died at *Rome*, leaving behind him two excellent disciples in *Gio. Ceschini*, and *Gio. Batista Rosci*, called *il Gobbi*. The first of these produced copies of his master's works, that had all the appearance of originals. Both continued to employ themselves at *Verona*, though declining in importance and in credit in proportion as they advanced in years.

*Pasquale Ottini*, the same who, with *Orbetto*, completed some pictures by *Felice*, was a good artist in regard to his forms, and of no common expression, particularly in the works he conducted after having seen *Raffaello's*. Of this we have a striking specimen in the "*Slaughter of the Innocents*," placed at *San Stefano*, although it is subjected to an unfavourable comparison, being placed opposite to one of the finest productions of *Orbetto*. He appears to more advantage, perhaps, at *San Giorgio*, where we meet with his picture of *San Niccolo*, with other saints, in the best Venetian style of colouring ; whereas, in other instances, his colours are somewhat languid,—a defect most probably arising from time and

unfavourable situations. Finally, he is in high repute in his own country; and in the learned Alessandro Carli's "*History of Verona*," he is mentioned as approaching the nearest of all, in point of excellence, to Paul Veronese. Subsequent to him, and not inferior in talent, we meet with Marco Antonio Bassetti, who, leaving his fellow-pupils, set out very young to complete his studies at Venice. After again joining them, he next transferred his residence to Rome, and having copied from the best models of both schools, he ultimately returned to his native place. He is particularly commended by Ridolfi in the branch of design, in which he was truly great; add to which he was an excellent colorist. And he was accustomed to advise those who aimed at good colouring to return, in the first place, to Venice, and again to consult the most beautiful productions of the art. There is one of his altar-pieces at San Stefano, in Verona, representing various holy bishops of the city, all arrayed in their sacred habits, all admirably contrasted, and in a taste nearly approaching that of Titian, were it not for the vicinity of Turchi, who seems here again to throw him somewhat into the shade. He left no succession of the school,\* nor, indeed, many works of his own, though they were highly valued. For he was accustomed to say that painting ought not to be pursued by journeymen, like a mechanic art, but with the leisure that is bestowed upon literature, for the sake of the pleasure it affords. It would appear that Dante adopted almost the same maxim in his poetry, when he watched for, observed, and encouraged the

\* Melchiori informs me of a pupil of his, unknown to Pozzo, probably because a non-resident in Verona. This was Father Massimo Cappacino, a Veronese by birth, and, in the historian's opinion, an excellent artist. In proof of this, he mentions four large pictures, placed in the dome of Montagnana, besides several altar-pieces, distributed by him among the churches of his order. Along with this ecclesiastic I find mention of two contemporary lay-brothers, who assisted him in the art, neither of them unworthy of being placed upon record. These are Fra Semplice, a native of Verona, and pupil to Brusasorci, and Fra Santo, of Venice; both of whom were particularly employed in painting for churches and convents, within the Venetian territory. Fra Semplice produced also some for Rome. A fine picture of San Felice, from his hand, placed at Castelfranco, was engraved in 1712.

impressions that nature, the first guide of all true geniuses, implanted in his spirit.\* These two friends met their fate together, dying of the plague in the year 1630, as well as many other scholars of Brusasorci, mentioned by the Commendatore del Pozzo. But I omit their names, either because of their early death, or want of talent to distinguish themselves. Thus, about the same year, when Orbetto had already established himself in Rome, the succession of Brusasorci's school ceased in Verona. The disciples of Paul Veronese, mentioned subsequent to him, Montemezzano, Benfatto, Verona, and others, died likewise about this period; insomuch that every trace of the municipal school may be said to have disappeared, and it was succeeded by a variety of foreign styles.

Indeed, for some time before, the young Veronese artists had become attached to foreign academies, and several strangers had established themselves in Verona. Dionisio Guerri had formed, under the direction of Feti, a very striking and clear style; in himself equal to repairing the loss of many artists. But he died young, in 1640, leaving few works behind him, in a great measure dispersed through foreign collections; and he was much lamented. Francesco Bernardi, called Bigolaro, supposed to have been a native of Brescia, until the Commendatore del Pozzo proved him to have been of Verona, was an artist educated by the same master. He exhibited, in his picture of the Titular Saint, at the church of S. Carlo, seen in the act of attending his infected brethren, as well as in another piece, a companion to it, all the taste of his master: but he produced much more for private collections than for the public. The Cavalier Barca was an artist who sprang from Mantua, though he subsequently became a citizen of Verona. It is uncertain whether he was instructed by Feti. His style is various; and in a *Pietà* of his, remaining at San Fermo, he appears a painter capable of producing a good effect; in other pieces, at the Scala, he abounds with pictorial grace and beauty, and he is fully worthy of commemoration.

The city of Bologna, likewise, contributed to repair the loss

\* Io mi son un che quando  
Amore spira noto; ed a quel modo  
Che detta dentro vo significando.—Purg. C. 24.

sustained by Verona of so many artists. Guido and Albani conferred great obligations, by instructing the Cavalier Coppa (his real name, however, was Antonio Giarola, or Gerola), who is to be enumerated in the list of their best disciples, though he is somewhat too loaded in his composition, and, with a view of catching the sweetness of Guido, became wanting in strength of colouring. There is one of his *Magdalens in the Desert*, however, placed at the Servi, which is full of fine expression. And in the refectory, also, of the Veronese college, is his *Supper of Emmaus*, a picture conducted in the style of the best Venetians. Although addicted to the style of Guido, he was also considered by Albani as one of his favourite pupils, who sent him as court-painter to the Duke of Mantua, as we are informed by Malvasia.\* From the same academy sprang Giacomo Locatelli, distinguished for several works, chiefly produced for San Procolo, as well as on account of the merit of some of his pupils. They rose into notice on the decline of the art, about the close of the seventeenth century. Andrea Voltolino, a careful but cold painter, was more fitted to succeed in portraits than in compositions; Biagio Falcieri, instructed also by the Cavalier Liberi at Venice, possessed much of the fire and imagination abounding in the Venetian school. Of this he gave an example in his great picture representing the Council of Trent, where the figure of St. Thomas, in the act of overthrowing heretics, appears conspicuous on high,—a piece that adorns the church of the Dominicans. Santo Prunato was instructed by these two professors,—an artist who brought the Veronese school into fresh notice, as we shall have occasion to observe in the following period.

The school of Moretto continued during this epoch to flourish in Brescia; a master exquisitely delicate in his colours, and extremely diligent, as is evident from his works. Such is the opinion expressed by Vasari; but he did not always preserve the same excellence. There is not the same degree of finish in his disciples; and it was, indeed, too difficult, while so large a portion of the state put a high value upon celerity of hand, to pursue more tedious processes. The Brescian artists who succeeded him, having in part received a Venetian educa-

\* Tom. ii. p. 266.

tion, the city abounded in mannerists and the class of tenebrosi. Still there appeared among these some excellent painters. Antonio Gandini and Pietro Moroni, or Maroni, are enumerated among the pupils of Paul. The former sometimes imitated Vanni, without neglecting Palma; vast, varied, and ornate in his compositions, an artist every way deserving of consideration in the grand history of the Cross, which he painted in the old cathedral, where his son Bernardino, a poor imitator of his father, also employed himself. Moroni studied a good deal the works of Titian, and was one of the most accurate and finest designers the school could, at that time, boast; nor does he yield to any of his contemporaries in the strong body and in the clearness of his colouring. Such at least he appeared to me at San Barnaba, in his picture of Christ going to Mount Calvary, when compared with other productions of the same period exhibited there.

Filippo Zanimberti, pupil to Peranda, and an artist of fine character, and a fine hand, as well as a very natural colourist, has never been sufficiently appreciated in Brescia. But in Venice, where he resided many years, and where he painted with real genius and skill for different churches, he is very highly esteemed. In Santa Maria Nuova appears his grand picture of the Madonna, so much commended by Ridolfi, by Boschini, and by Zanetti; though he chiefly seems to have employed himself in the ornament of palaces. He possessed singular talent for drawing small figures, and composing fables and histories, which were eagerly sought after, insomuch that the poet of the Venetian paintings affirms that whoever possessed Zanimberti's pictures was sure of his money.

Francesco Zugni, of Brescia, is mentioned by Ridolfi among the best of Palma's disciples. He could not compete with him in the beauty of his forms and attitudes, though he surpassed him in the fulness of his colouring, and in the spirit in which he conducted his works. These were for the most part in fresco, and frequently exhibited the perspectives of Sandrini, an architect of great merit. With him he was employed in the hall of the Podestà, in that of the Capitano, and in several villas. He displayed equal excellence in his oil paintings, as we gather from that of the Circumcision at the Grazie, and



from some small figures adorning one of the choirs, designed and touched with great spirit.

Grazio Cossale, or Cozzale, produced a variety of pieces upon a large scale, still remaining in his native province. He was gifted with a rich imagination, and of a character, compared by Cozzando, the historian of Brescia, to that of Palma; and he indeed appears to have emulated his facility without abusing it. His picture of the Presentation, which he left at the church of the Miracoli; his Epiphany at the Grazie, and other pieces dispersed throughout Brescia, are all calculated to arrest the eye of the spectator, who must likewise possess little feeling should he fail to lament the unhappy fate of so great a man, who fell by the hand of one of his own sons. Neither in Camillo Rama, Ottavio Amigoni, nor in Jacopo Barucco, all disciples of Palma, have I met with any works of equal beauty throughout that city, the last of whom, indeed, has loaded his pieces with a more than ordinary degree of shade. Amigoni, who had been pupil to Gandino, likewise held his school, in which he counted, among other scholars, Pompeo Ghitì, an artist who, under Zoppo of Lugano, succeeded in improving his manner, or rendered it at least more powerful. He possessed a rich imagination, excellent in the art of design, and in his touch similar to, though perhaps not so strong as the Luganese. Francesco Paglia was a pupil and imitator of Guercino, and the father of Antonio and Angelo, both devoted to the art. He was most successful in his portraits, though he painted also scriptural pieces; one of the most esteemed of which is to be seen at La Carità. He was excellent in the laying on of his colours, and in chiaroscuro, but displayed little spirit, while his proportions were frequently too long and slender. But to describe minutely the manner of the successors of Ghitì and Paglia, would occupy too much of our space; such are the names of Tortelli, very spirited in Venetian composition, of Cappelli, instructed likewise by Pasinelli at Bologna, and by Baciccio at Rome, along with some others of a more modern character, who succeeded tolerably in the path marked out by the artists of Bologna, and a few of whom may be referred to the ensuing epoch.

During the time of Palma and the Venetian mannerists, the

art had been maintained in Bergamo by the successors of Lotto, and his contemporaries. We meet with ample commendations of Gio. Paolo Lolmo, a good artist in diminutive pictures. In the altar-piece of Santi Rocco and Sebastiano at S. Maria Maggiore, and executed about 1587, not one of his earliest pieces, he displayed a great partiality for the design of the fourteenth century; diligent, a minute observer of refinements in figures, though not sufficiently modern. But there were two excellent artists, altogether in the modern style, who flourished at the same period, Salmeggia and Cavagna, who competed with one another in perfect amity, for many years, in ornamenting their native province. One of them died in 1626, the other in the following year.

Enea Salmeggia, called Talpino, received instructions in the art from the Campi at Cremona, and from the Procaccini in Milan; whence proceeding to Rome, he studied for a period of fourteen years the models of Raffaello, imitating him during the remainder of his life. Orlandi and other writers join in extolling his *San Vittore*, at the Olivetani in Milan, as well as a few other of his works, observing that they had been even ascribed to Raffaello. And whoever attentively examines that fine specimen, will not feel inclined to refuse Salmeggia one of the most distinguished places in the rank of Raffaello's followers. The clearness of his contours (sometimes, however, carried to the borders of littleness), the expression of his youthful countenances, the smoothness of his pencil and the flow of his drapery, together with a certain graceful air in the motions and expressions, sufficiently mark him for an admirer of that sovereign master, however much inferior to him in point of dignity, in imitation of the antique, and in felicity of composition. His method of colouring was also different. He affects greater variety of colours in his draperies; the tints in a large portion of his works are at present faded; and the shades, as in other pictures of the same period, are much altered. Yet it is probable that this great artist, as it has been observed of Poussin and of Raffaello himself, did not always bestow the same degree of care upon his colouring, satisfied with displaying from time to time his surpassing excellence in this department. In the church of *La Passione* at Milan, he produced his *Christ Praying in the Garden*, as well as his picture of the

Flagellazione, works conducted in his best style. The former of these is finely coloured in the manner of the Bassani; and the latter, of a more lofty and animated character, is superior to the other, even in force of colouring. Bergamo boasts other specimens of him, and in particular in the two great altars of Santa Marta and of Santa Grata. There we meet with two noble pictures, each of which may boast its separate admirers who prefer it to the other; and each displays a union of colours, at once so fresh, clear, and beautiful, that we are never weary of contemplating them. In both he has observed the same general composition; the Virgin being represented on high, crowned with a glory, while below her are seen the figures of several saints; but in the second, perhaps, he has employed a greater degree of care. Here he has introduced a splendid variety of shortenings, of attitudes, and of lineaments; and has even inserted the city of Bergamo, with some fine architecture in the style of Paul Veronese. The figures are arrayed with extreme care, among which appears a bishop in his sacred paraphernalia, that serves to remind us of Titian himself. His pictures for private ornament are rare and valuable, but not sufficiently known beyond his native province and its vicinity, —a circumstance common to many very excellent artists belonging to all our schools. Italy, indeed, is too abundantly supplied with distinguished names to admit of the whole of them being generally known and estimated as they deserve.

The style of Enea was not such as to be easily maintained, without consulting the great examples of Raffaello as he had done. His two sons, Francesco and Chiara, although educated by their father, succeeded rather in imitating his studies and his figures, than in thoroughly penetrating into the principles of his art. The fruits, however, of a good education were sufficiently apparent in them; and when placed in competition with some of their contemporaries, they appear, if not very animated, at least very sedulous artists, and greatly exempt from the faults of the mannerists. The city is in possession of many of their public works; in some of the best of which their father is supposed to have afforded them his assistance.

Gianpaolo Cavagna seems in some way to have escaped the notice of Boschini, and even of Orlandi, who had bestowed so much commendation upon his rival. He ranks, in his native

province, as high as Salmeggia, and he certainly appears to have possessed a still more enlarged genius, more decision, and more talent for extensive works. A pupil of Morone, the great portrait-painter, as we have already mentioned, he evinced a taste for the Venetian School, attaching himself in particular to Paul Veronese, in whose style he conducted some of his best productions. He was ambitious of surpassing him likewise in point of design, which he assuredly did in his naked figures, exhibiting even the adult form with a degree of masterly power. He had acquired the best method of painting in fresco in his native place, and he succeeded in it admirably, as appears from the choir of Santa Maria Maggiore, where he represented the Virgin received into Heaven, a very spirited and varied composition, abounding with figures of angels and of prophets, truly great,—the distinguishing characteristic, perhaps, of this artist's genius. Nor did he appear to less advantage in oils, more particularly when the immediate vicinity of other celebrated painters put his talents to the test. Of this kind the most successful, perhaps, are his Daniel in the Lions' Den, and his picture of San Francesco receiving the Stigmata, forming side pictures to one of the best altar-pieces by Lorenzo Lotto at San Spirito; yet they are nevertheless worthy of that distinguished post. His Crucifixion, between various saints, placed at Santa Lucia, has been still more highly extolled as one of the finest productions the city has to boast, and preferred by many judges to any of the altar-pieces of Talpino. I shall abstain from expressing an opinion upon a subject in which artists themselves would disagree, merely observing that it is more difficult to meet with inferior or careless pieces from the hand of Salmeggia than from Cavagna's. He had also a son a painter, of the name of Francesco, called Cavagnuola, who, surviving his father, acquired some degree of celebrity. He attached himself wholly to the style of Gianpaolo, as well as certain foreigners sprung from the same school,—such as Girolamo Grifoni, in whose productions we seem to trace the copy of a copy of the style of Paul. If the artists named Santa Croce belong to Bergamo, and to one family, as we are informed in the "Guida" of Padua, we ought here to insert the name of Pietro Paolo, the least distinguished among the Santa Croce, but not unworthy of commemoration

for one of his *Madonnas* at the Arena, and for other pictures at different churches in Padua, in all of which he appears attached to the school of Cavagna, or at least to the less mannered class of the Venetians.

Subsequent to the above two artists, we meet with the name of Francesco Zucco, a good pupil of the Campi at Verona, and of Maroni at Bergamo. From this last he acquired the art of giving a singular degree of spirit to his portraits, and from Paul Veronese the mode of ornamenting them with most taste and fancy. Even in his larger compositions he sometimes adhered so closely to the same artist, that several of them were ascribed even by his fellow-citizens to Paul, a circumstance that occurred to his pictures of the Nativity and of an Epiphany, on the organ of San Gottardo. He adopted, moreover, a variety of manners, apparently ambitious of displaying to the public his power of imitating Cavagna or Talpino, as he pleased. Contemporary with these artists, he so far rivalled them (as in his *San Diego* at Le Grazie, or in the larger altar-piece at the Cappuccine,) as to approve himself worthy of such emulation. In other works he gives us occasion to wish for a better union of his colours, in which he cannot be pronounced equal to the first masters of the school, so admirable in this department.

Subsequent to the year 1627, there was no want of artists of ability at Bergamo, among whom we may mention a Fabio di Pietro Ronzelli, whose style, if not sufficiently select and ideal, was at least solid and robust. To his we may add the name of Carlo Ceresa, an artist of much study and research, pleasing in his colouring, and having apparently formed his taste upon the models of the best age, successful in giving ideal beauty to his countenances. The former of these, most probably the son of one Piero, known as a good portrait-painter, and respectable in point of composition, painted the *Martyrdom* of San Alessandro for the church of Santa Grata, while the latter added the two side pictures without the least traces of mannerism. Contemporary with both these, Domenico Ghislandi distinguished himself as a painter of frescos, more particularly in architecture. He was the father of Fra Vittore, called likewise Frate Paolotto, whom we shall have occasion to mention hereafter. At present it will hardly be desirable that I should extend my remarks to other names scarcely

heard of beyond the limits of their native province ; though in justice to the city I must observe that in its dearth of native talent, it spared no expense in decorating public places with the works of the best foreign artists of every country. Ample proofs of this liberality may be seen in the cathedral and the adjacent church of Santa Maria Maggiore. Such are among the advantages enjoyed by cities, which are equally in possession of taste and of riches. But when deficient in either of these, they will be compelled to adopt the plan pursued in rural occupations, where each agriculturist employs the oxen that belong to his own fields.

Crema, at this period, might pride itself on having produced such an artist as Carlo Urbini, who, though of limited genius, was very pleasing, skilful in perspective, and equal to grand historical pieces. He had afforded a specimen of his powers in one of the public halls, in which he exhibited national battles and victories, besides having employed his talents in different churches. In ornamenting that of San Domenico, however, an artist of the name of Uriele, most probably of the Gatti family at Cremona, was preferred before him, though extremely inferior. This injustice seemed to alienate his mind from his native place, and he proceeded to Milan, by whose writers he has been recorded with honour. Yet his history-piece at San Lorenzo, conducted in fresco, seems to contain rather the seeds than the fruits of noble painting ; and he appears to greater advantage in oil colours, as we gather from his picture of our Saviour taking leave of his virgin mother previous to his sufferings,—a production ornamenting Santa Maria near San Celso, where it may compete with the best Lombard masters of that time. Lomazzo makes mention of him in reference to such as produced pieces more suitable to the places for which they were intended,—a useful practice, familiar to the old masters, who took care to adapt their pictures, not only to places, but to household furniture, inasmuch that in many of their vases and drinking cups, which we meet with in the kingdom of Naples, are represented, for the most part, scenes of festivity, mysteries, and fables of the Bacchanalian god. Subsequent to him flourished Jacopo Barbello, whose paintings in various churches at Bergamo are extolled by Pasta, more particularly in that of San Lazzaro,

an altar-piece representing the titular saint, remarkable no less for its dignity of design than for decision of hand. In the series of this school I find mention of no other artist after him, a school distinguished in its origin by the name of Polidoro, and afterwards adorned by few but very select artists.

We shall next proceed, according to our plan, to treat of certain painters of landscape, of battle-pieces, of perspective, flowers, and similar subjects. Henry de Bles, a Bohemian, better known under the name of Civetta, an owl, from the frequent introduction of that bird into his landscapes, was an artist who resided for a long period in the Venetian state. Besides his specimens of landscape to be met with in Venice, and which uniformly present some traces of ancient crudeness, he painted a Nativity of our Lord for San Nazaro in Brescia, resembling in its style of composition the manner of Bassano. Its prevailing tone is sky-coloured, and in the features of its countenances it partakes of a foreign expression. I have also seen small pictures from his hand intended for cabinets, often thronged with minute figures, known by the name of *Chimere* and *Stregozzi*, or witch-pieces, a kind in which he was extremely fanciful. But on this head we shall have occasion to return to him in a short time, and proceed to a Flemish artist, who flourished, about the beginning of 1600, in the state. His name was Lodovico Pozzo, or Pozzoserrato, called also da Trevigi, from his long residence in that city, where he died, leaving it, as Frederici relates, beautifully decorated with specimens of his hand. He excelled in the representation of distant objects, like his rival Paol Brilli of Venice, in such as were viewed near; and he is more pleasing and select than the latter in his variation of clouds and distinctions of light; while at the same time he was celebrated for his altar-pieces. Subsequent to these appeared several foreign artists, eminent for their skill in landscape, in the time of Boschini at Venice, where several specimens of their art must be still in existence. They were afterwards extolled likewise by Orlandi. There was a Mr. Filgher, a German, who very happily represented the different seasons of the year, and even the different lights throughout the day; a Mons. Giron, a French artist, extremely natural in all kinds of views, both of a terrestrial and aerial character; and a M. Cusin, who imitated the noble

manner of Titian in his landscapes with much success. Nor ought we to omit Biagio Lombardo, a citizen of Venice, an artist highly commended by Ridolfi, who declares that he rivalled both the best Italian and Flemish painters in his landscape. Girolamo Vernigo, surnamed also da' Paesi, and particularly celebrated in his native city of Verona, where he fell a victim to the plague in 1630, is intitled to rank in the same list. Jacopo Maffei succeeded admirably in his display of incidents at sea, a picture of which kind was engraved by Boschini. Another artist of the name of Bartolommeo Calomato has been pointed out to me by his excellency Persico, in his cabinet of medals; and he ought apparently to be referred to this epoch, judging from his less vigorous and less refined style, although graceful and lively in his expression. He was remarkable for his small pictures representing both rural and civic views, along with small figures very animated and well composed.

A taste for battle-pieces had begun to gain ground in this part of Italy from the time of Borgognone. The first who procured for himself a name in this branch was Francesco Monti, of Brescia, and a pupil of Ricchi, as well as of Borgognone himself. He was commonly called *Il Bresciamino delle Battaglie*, the Brescian battle-painter, in which line he exercised his talents in different Italian cities, ultimately establishing himself at Parma, where he opened a school, and instructed one of his sons in the same style of painting. He pursued, as far as lay in his power, his master's example, though he remained much inferior to him in point of colouring. His productions are not scarce, but in many collections they do not appear under his name, being frequently attributed to the school at large of Borgognone. One of his fellow-citizens and scholars, called Fiamminghino, but whose real name was Angelo Everardi, acquired great reputation also by his battle-scenes; but they are seldom to be met with, owing to his having died young. Another of his disciples, a native of Verona, named Lorenzo Comendich, flourished also about the year 1700, in high repute at Milan. Antonio Calza, a Veronese, is to be referred to the same period. Being ambitious of representing military actions, he left the school of Cignani, and transferred his residence to Rome, where, assisted by



Cortesi himself, he met with success. He spent his time in Tuscany, at Milan, and in particular at Bologna. There we meet with his pictures pretty abundantly, innumerable copies of them having been taken by his pupils, who by frequently varying the disposition of the groups, succeeded in giving a seeming novelty to his pictures. Upon the authority of the Melchiori MS., I am inclined to add to the list of good battle-painters Agostino Lamma, a Venetian, who employed himself for collections; and in that of Sig. Gio. Batista Curti, there is a piece of his representing the Siege of Vienna, very excellent in point of taste, modelled according to his custom upon that of Matteo Stom.

Towards the year 1660, when the three artists, Civetta, Bosch, and Carpioni, had already filled the galleries with that very tasteful class of pictures called capricci; when Salvator Rosa had produced such curious examples of his transformations and necromancies; and Brughel, surnamed dall' Inferno, had drawn from the scenes of that abyss, and from its monsters, a large supply for every capital in Italy;—at that period another artist, Gioseffo Ens, or Enzo, the son of him I have mentioned in the Preface, and father of Daniele, a tolerably good figurist, was acquiring rapid celebrity in Venice with some highly imaginative little pictures, partaking in some measure of the style of the above artists. For the chief part they represent allegorical fictions, in which are introduced sphinxes, chimerae, and monsters in grotesque shape; or to speak more correctly, perhaps, extravagances of imagination quite unauthorized by ancient example, and formed out of the grotesque union of various parts of different animals, much in the same manner as they are seen by persons in their delirious dreams. Boschini adduces an example of this strange poetical folly at page 604, where Pallas is seen putting to flight a troop of these wild fancies, haunting an old decayed mansion, buried in fire and smoke, as the symbol of Virtue dispersing the shades of ignorance and error. In such a career did Enzo arrive at the honour of being made a Chevalier of the Cross by his Holiness Pope Urban VIII. Subsequently, however, he applied himself with more judgment to the study of truth, and left behind him, in Venice, several altar-pieces, one of which adorning the church of the Ognissanti is extremely

beautiful. I have also noticed in different collections some burlesques of dwarfs, &c. from the hand of Faustino Bocchi, a Bressian, and pupil to Fiamminghino. He was admirable in his portraits of these embryos, as it were, of the human race; representations by no means displeasing to some of the ancients, and of which we have examples afforded us in what are termed Etruscan vases. In the production of fables, in which the dwarfs were to appear as actors, he displayed the most fanciful combinations, and in the Carrara collection at Bergamo, there is represented a sacrifice of these pigmies, and a popular feast in honour of an idol, full of humour, in which one of them is seen caught in the claws of a crab, while some of his own party attempt to save him, and his mother hastens, half distracted, to his relief. In order to convey a better idea of their size, he inserted a small water-melon, which appears almost like a mountain by their side. The design does not seem to differ much from that of Timanthes, who introduced little satyrs, in the act of measuring one of the Cyclop's thumbs with their thyrsus, as he lies asleep, to give a just notion of his bulk. It is to be regretted that Bocchi became addicted to the sect of the Tenebrosi, owing to which many of his labours seem to be fast losing their value.

The same period likewise abounded in painters of flowers and fruits, in every part of Italy; but I observe that their names are, for the most part, forgotten, or where they exist in books, are accompanied by no mention of their works. Fortunately, among the pictures at Rovigo, I meet with the name of Francesco Mantovano, whether his surname or patronymic is uncertain, an artist who excelled in similar works about the time of Borghini; besides those of Antonio Bacci and Antonio Lecchi, or Lech, both florists, and all mentioned by Martinioni in his "Additions to Sansovino." To the number of these add the name of Marchioni, a native of Rovigo, an artist considered as the Bernasconi of the Venetian school, from her singular skill in flower-painting, though not equalling the Roman lady in point of celebrity. Their works are to be seen in some of the collections at Rovigo, which abound also with many celebrated figure-painters, no less of the Venetian than of other Italian schools.

Pictures of animals do not seem to have been much in vogue

with Venetian artists about this period, if, indeed, we are not to include Giacomo da Castello in the Venetian state. From verbal communications I learn that in collections at Venice he is not at all rare. I have seen only a few specimens at the Casa Rezzonico, and these consisting of various species of birds, drawn with great truth and force of colouring, as well as beautifully disposed. Domenico Maroli, a painter of flocks and herds, as well as of other rural subjects, was born at Messina, and exercised his talents in Venice. He was intimate with Boschini, who extolled him as a new Bassano, and as a specimen of his talents, inserted in his "*Carta del Navegar*" an engraving after one of his designs. It represents a shepherd with his flocks, figures of cows with a dog, very forcibly and beautifully drawn; and it is altogether one of the best designs that has been engraved for that work. There resided also at Venice, where he was employed in the Casa Sagredo, and in that of Contarini, an artist named Gio. Fayt di Anversa, who, in addition to his paintings of fruits and various rural implements, was esteemed one of the best copyists of animals, both alive and dead, in which he displayed a very polished, natural, and novel manner.

Among the perspective pieces of this epoch, ornamenting different collections, those by Malombra, as I have before stated, have been particularly commended by Ridolfi. And in architectural views we may mention Aviani, a native of Vicenza, very superior in this branch, as well as in sea-views and landscapes. He was born during the lifetime of Palladio, or at least while his school still flourished, and resided in a city where every street presented specimens of a taste for architecture. He thus produced pictures of so fine a character, filled with little figures by Carpioni, under his direction, so extremely pleasing, that it is surprising he did not acquire equal celebrity with Viviano and other first-rate artists. Probably he did not long flourish, and then, for the most part, in his native place. In the Foresteria, or Stranger's lodge, of the Padri Serviti, are four of his views, exhibiting temples and other magnificent edifices, while several more are to be met with in possession of the Marchesi Capra, in the celebrated Rotunda of Palladio, as well as of other nobles in various places. He likewise decorated the ceilings or

cupolas of several churches. Indeed there was then a pretty considerable school established for this branch of the art in Brescia. Tommaso Sandrino was an artist who distinguished himself in it, as well as Ottavio Viviani, his pupil, though he displayed a less sound and more loaded style than his master. Faustino Moretto, belonging to the same state, employed himself more at Venice than at Brescia. Domenico Bruni was an artist highly extolled by Orlandi ; he exercised his talents at the Carmini, in his native place, as well as at Venice, along with Giacomo Pedrali, also a Brescian, who flourished in the time of Boschini. Together with these appeared Bortolo Cerù, whose scenes have been engraved in aqua fortis by Boschini himself. Zanetti also records the name of Giuseppe Alabardi, called Schioppi, and of Giulio Cesare Lombardo, an artist still superior to him. I might here introduce other artists and architects of the ornamental class, distinguished in proportion to their antiquity ; for towards the close of the century architectural exhibitions became too much loaded with vases, figures, and a variety of ornament, which detracted much from that simplicity of taste so essential in some way towards the effect of every thing really great or beautiful.

A kind of minor painting is believed to have been introduced at this epoch, by a priest called Evaristo Baschenis, from Bergamo. He flourished contemporary with the three great artists, Cavagna, Salmeggia, and Zucchi ; and he appears to have been instructed by one of these in representing every kind of musical instrument with much nature and effect. He arranged them upon tables covered with the most beautiful kinds of cloth, and mingled with them music-books, leaves, boxes, fruits, inkstands, &c., drawn just as they might happen to lie ; and from these objects he composed pictures executed with so much art as quite to deceive the spectator. Such was their effect, that they are still very much valued in different collections. There were formerly eight of them to be seen in the library of San Giorgio, the ingenuity of which has been highly commended by Zanetti.

## VENETIAN SCHOOL.

### EPOCH IV.

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#### Of Exotic and New Styles in Venice.

IF, according to the plan laid down by Pliny, and which I have hitherto observed, each several epoch ought to be deduced from one or more masters of a school, who may have given a new aspect to the art, it will be proper, in this instance, to vary my system. The epoch here nearest to us will be found to take its rise at a period when the Venetian artists, having almost wholly abandoned their national models, attached themselves some to one, and some to another foreign method, or formed out of them one of their own. Such were the times of which Signor Zanetti, in his work, observes, "there appeared in Venice as many different manners as there were artists to practise them." This would appear to have been the state of the art towards the end of the 17th century. Those artists who followed, approaching still nearer to modern times, although various in point of style, resembled each other in a study of ideal beauty, and all agreed in copying from the modern Roman, or Bolognese schools, with the addition, however, of their own defects. Still the old masters were not, on this account, underrated; but were rather spoken of as the ancients who flourished at a golden period, whose customs are to be admired, indeed, but not imitated. Fashion, as it sometimes happens also in sciences, had usurped the seat of reason; while the artists who followed in her train alleged in excuse, that the age was fond of such novelties, and that it was incumbent upon them to second its inclination, in justice to their own fortunes. Amidst these changes, the Venetian school, which had always preserved its ascendancy in point of colouring, then began to alter, losing the truth of nature, as it became more bril-

liant. Thus few artists flourished at that period who might not, more or less, be termed mannerists in colouring. But in other respects the school appears to have improved, and particularly in treating its history-pieces more appropriately, without the introduction of portraits, dresses, and other accessories, ill adapted to them; a defect to which it had been more attached, and had more obstinately adhered, than any other of the schools. Yet it cannot be denied, that during this period of the decline of art throughout Italy, the Venetian school shone peculiarly conspicuous in the number of superior inventors it produced. For whilst Lower Italy aimed at nothing beyond the striking contrasts of the followers of Cortona; whilst in so many schools of Upper Italy, the imitators of the imitators of the Caracci were esteemed the great models; in Venice, and the adjacent state, various styles were seen to spring up, which, though not perfect, were at least original, and valuable in their way; if, indeed, the whole of Europe has not been deceived in its estimation of them, purchasing the pictures of the Ricci, of Tiepolo, of Canaletto, of Rotari, and of numerous other artists of the same time, at immense sums. But we must take a more particular survey of them.

The Cavalier Andrea Celesti, who died in the early part of the century, was disciple to Ponzoni, but without becoming his imitator. As an artist, he is very pleasing, fertile in noble images, flowing in his outlines, with delightful scenery, with airs, with features, and with draperies all graceful, and often resembling Paul Veronese. His style of colouring, also, was not remote from nature, equally lucid, pleasing, and soft. Owing to his fondness for the chiaroscuro, one of the chief attractions of his style, or rather, perhaps, to the imperfection of his grounds, there are few of his productions that continue to preserve their original beauty. Occasionally he seems to belong to the sect of Tenebrosi, and his middle tints have in some instances disappeared, destroying the harmony that in some of his best-conducted pictures was admirable. His distinguishing character was a happy audacity of hand, in which he is excelled by very few. He painted both history, and altar-pieces for churches, a specimen of which is seen in his *Probatia* at the Ascension. In the public palace there is one of his histories from the Old Testament, abounding with all

that masterly talent for which he was so remarkable, creating at once admiration and surprise. He produced pieces for private ornament, from profane history, with conversations, games, and rencounters, like Caravaggio's. Alberto Calvetti, an inferior artist, educated in his school, resembles him as little in talent, as, for the most part, in his style.

Antonio Zanchi da Este was an artist, also, better known in Venice for the number, than for the excellence of his works. His style is altogether distinct from that of the foregoing, and it is uncertain whether he derived it from his master Ruschi, or from some other of the sect of naturalists whom we have before described. Such, at least, appears the cast of his genius, common in its forms, sombre in its colours; but nevertheless exciting surprise, by a certain fulness and felicity of hand, by its picturesque spirit, by its effect of chiaroscuro, and by a grand general result, which imposes upon us by its power. If we examine more particularly into his manner, we shall not unfrequently discover an incorrectness of design, along with that kind of indecision, and indistinctness of outline, which is mostly the resource of weak, or, at least, of very hasty artists. He chiefly attached himself to Tintoretto, some traces of whom may be found in his style. In the college of S. Rocco, where that great master rendered his name immortal, we behold one of the best specimens of Zanchi. The subject, admirably fitted to his manner, contributed greatly to his success. He has there given a bold exhibition of the great plague that afflicted Venice in 1630, a picture filled with a concourse of the sick, the dying, and the dead, borne to one universal grave. Opposite to this grand painting there is another from the hand of Pietro Negri, his pupil, as is supposed, but more probably his rival, which represents the liberation of the city from that fatal scourge; and in it, too, we perceive the peculiar ease, and the manner of Zanchi, somewhat improved, however, and ennobled in its forms. Francesco Trevisani, another of his pupils, took up his residence at Rome, in the list of whose professors he has already been commended (tom. i. p. 514). Gio. Bonagrazia, however, remained in the Venetian state; and acquired some reputation in his native town and province of Treviso, more particularly for his paintings at San Vito.

Antonio Molinari belonged, likewise, to the same school, but

almost wholly renounced the maxims he had acquired in it.\* His style is by no means equally sustained; a case that frequently occurs to such as abandon the methods in which they have been educated, and attempt to strike into new paths. I have seen some of his pictures at Venice, and elsewhere, in fine relief, and others quite the contrary; at times, too, he appears beautiful, but cold. In the vigour of his powers, however, when he produced the works most decisive of his merits, such as his *History of Oza*, at the *Corpus Domini*, he displays a style no less solid than pleasing, and which equally satisfies the judgment and the eye. There is a study both of design and of expression, ample beauty of forms, richness of drapery, with a taste and harmony of tints not surpassed by any artist of the times.

We may mention, likewise, as distinguished by their manner, Antonio Bellucci, and Giovanni Segala, two painters who, like their masters, became addicted to the use of strong shades. Yet they possessed sufficient intelligence to derive some advantage even from a wrong direction of their powers. For the former disposed them in grand masses, yet delicate, and moreover united to pleasing colouring; while the latter made use of dark grounds, which he contrasted with very spirited lights, and with a skill that enlivens while it enchants us. Indeed, the style of both seemed adapted for great works, and both possessed genius enough to conduct them well. Segala, however, is preferred by Zanetti to his contemporary, and his picture of the *Conception*, executed for the college of *La Carità*, is particularly extolled by him, and, in truth, he there competes with, if he does not surpass, some of the first painters of the age. We ought to estimate the merit of Bellucci from those specimens he conducted with most care, and upon the best grounds, such as his scripture-piece in the church of the *Spirito Santo*. He appears to most advantage, perhaps, in small figures, many of which he inserted in the landscapes of the celebrated *Tempesta*. When at Vienna, he became court-painter to Joseph I. and to Charles VI.; and subsequently to

\* Melchiori mentions also with commendation Gio. Batista, father of Antonio, and pupil to Vecchia, who had been unable to assist his son Antonio, left an orphan at a very tender age.



other German princes, which he chiefly owed to this kind of talent.\*

To this epoch, also, belongs the name of Gio. Antonio Fumiani, who acquired from the Bolognese school, in which he was educated, an excellent taste, both in composition and design. And from the works of Paul, which he studied with assiduity, he obtained a knowledge of architectural and other ornaments. Some have considered him deficient in warmth of tints, and in a just counterpoise of lights and shades, to which I should add, also in expression; appearing, as he does to me, cold in all his attitudes, even beyond the custom of this school. Perhaps his Dispute of Jesus with the Doctors, at the church of La Carità, is his finest work. Bencovich, having resided at Bologna, will be enumerated among the followers of Cignani.

Nearly contemporary with Fumiani, though he flourished longer and painted more, was the Cav. Niccolo Bambini, a pupil of Mazzoni, in Venice, and afterwards of Maratta, at Rome. There he became accomplished in design, exact and elegant, and capable of sustaining those noble conceptions derived from nature, which he developed in very enlarged works, both of oil and fresco. Fortunate, indeed, had he succeeded as well in his colouring; in which branch he was so sensible of his own mediocrity, as to forbid his scholars practising the art from his pictures. His taste is sometimes wholly Roman, as in his altar-piece at San Stefano, executed soon after his return from Rome. At other times, he has a more flowing manner, like that of Liberi, which he imitated for several years with success, ever afterwards retaining the beauty of his heads, especially in his women. Again he occasionally soars above himself, and in such works as he himself conceived and executed, and which were afterwards re-touched and animated, as it were, by Cassana, the Genoese, he shines as a great portrait-painter, and a very powerful colourist. In the "Guida" of Zanetti, we meet with the names of Giovanni and Stefano Bambini, two of his sons, and most probably his pupils, though from the same, and from another more extensive work, where

\* Father Federici mentions also his son Gio. Batista, citing a fine altar-piece of his at Sorigo, and adds, that he would have become celebrated had he not preferred the ease permitted him by a handsome fortune to the glory of a great painter.

he makes no mention of them, we can gather that they were held in very small esteem. Girolamo Brusaferrero and Gaetano Zompini were also his pupils, and ambitious, as well, of imitating Ricci, forming a kind of mixed style not altogether destitute of originality. The second of these received honourable commissions from the court of Spain, in which he displayed a rich fund of imagination, and, in some measure, distinguished himself by his engravings.

Gregorio Lazzarini was pupil to Rosa, and not only freed himself from the sombre sect, but rising into great reputation, wholly banished it from the Venetian school, of which, for accuracy of design, he might be pronounced to be the Raffaello. Whoever contemplates the pictures of Lazzarini would, at first, suppose he must have received his education at Bologna, or rather, perhaps, at Rome. Yet he never left Venice, and by the strength of his genius alone, acquired the esteem of the most learned professors in the art, and particularly of Maratta, a very scrupulous panegyrist of his contemporaries. Thus the Venetian ambassador at Rome, having occasion to apply to him for a picture, intended to ornament the hall of the Scrutinio, he declined the commission, expressing his surprise that it should be deemed requisite to apply to him at Rome, while they had Lazzarini at Venice. And the latter artist produced a piece which justified the judgment of Maratta, representing in the noblest manner the triumphal memory of Morosini, surnamed by the Venetians Peloponnesiaco, which adorns the aforementioned hall. He most distinguished himself by his picture of San Lorenzo Giustiniani, painted for the patriarchal church; perhaps the best specimen in oil displayed by the Venetian school during this period, whether for its taste of composition, its elegance of contours, or the original beauty and variety of its countenances and its attitudes. It possesses, likewise, force of colouring, in which he was not always equally successful. In small figures he was extremely graceful, a specimen of which may be seen in a choir of Santa Caterina, at Vicenza, where he executed some very beautiful histories, in the most glowing colours imaginable. The last altar-piece, bearing his own name, was completed by his excellent pupil, Giuseppe Camerata, who in this, as well as other pieces produced for churches, pursued the

same career as his master. Another of Lazzarini's pupils, however, Silvestro Manaigo, persevered in an opposite course, for though of a fine character, he was too rapid, and too much of a mannerist.

There flourished, likewise, at that period, two artists of Trevisi, Francesco, included in the list of the Roman school, and Angiolo Trevisani, who, both by birth and domicile, must be claimed for that of Venice. Fine in his inventive pieces, as we gather from those at La Carità, and various other churches in the capital, he was still more celebrated for his portraits. In exercising this branch, he formed a style founded upon nature, not, indeed, sublime, but very select, and in part conformable to the schools then in vogue. His pencil displayed diligence and research, especially in his management of the chiaroscuro.

Jacopo Amigoni can scarcely be justly estimated in Venice, where, if we except his picture of the Visitation at the monastery of San Filippo, there is nothing of his remaining in public in his best manner; that which he acquired by studying the master-pieces of the Flemish school in Flanders. It was there that his genius, naturally fertile and animated, uniting with facility qualities of grandeur and of beauty, and seizing upon the finest subject for copious histories, also discovered the kind of colouring he had in vain sought for at Venice. There, too, he "achieved the art of attaining, by force of shades, even to pure black, which colour he employed to produce perfect clearness, without injuring the beauty of his piece:" thus we are informed by Signor Zanetti. Had he succeeded in giving a little more relief to his pictures, and employed less care in giving brilliance to every part of his composition, he would have appeared to more advantage; but only in the eyes of good judges, as the multitude could not well be presented with any thing more calculated to enchant them than one of his pictures. Nor was it without reason that his style was so much applauded throughout England, Germany, and Spain, in which last country he died, when painter to the court, in 1752. Various productions of his hand are to be met with, though but rarely, in possession of private families in Italy, chiefly consisting of little histories, conversations, and similar pieces, in the manner of the Flemish

artists. Of the Flemish, I say, in respect to the size, not the perfection of the drawing, this artist being accustomed to alter his tints in some degree, particularly in the shifting hues, to labour by touching, often leaving his outline undefined, and to raise the colour so as to produce effect in the distance. His pieces upon a larger scale are more rare, though I have seen several exhibiting great truth in the expression of countenance, and a rich flow of drapery, in possession of the celebrated musician, Farinello, at Bologna. And in these portraits the musician himself always appeared, as received at different courts, and in the act of being applauded and rewarded by the European sovereigns.

Giambatista Pittoni, though less generally known than the preceding, is still entitled to a rank among the first artists of his age. The disciple and nephew of Francesco Pittoni, here mentioned, rather from his pupil's merit than his own, he subsequently became attached to foreign schools, and formed a style which displays some novelty in the warmth of its colouring, and in a certain pictorial amenity and attraction which prevail throughout the whole. He cannot, indeed, be said to be very select, but he is in general correct, polished, and intelligent in his entire composition. He particularly shone in figures smaller than the life; and the galleries in the Venetian state are thus by no means scantily furnished with his histories; while we may observe of his altar-pieces that they seem to increase in beauty in proportion to the diminution of their size. This we perceive at the Santo in Padua, where he painted in competition with the best of his contemporaries, the Martyrdom of San Bartolommeo, which he coloured upon a small canvas. A very hasty tourist attributes this production to the pencil of Tiepolo, whose manner is altogether different.

Gio. Batista Piazzetta, on the other hand, was an artist of as sombre a cast as the two preceding were animated and lively. He had acquired a good knowledge of design, either under his father, a tolerably skilful statuary in wood, or under some very exact naturalist; and in his early attempts he painted in a free and open style. Afterwards he embraced an opposite manner, and employing himself with Spagnuolo at Bologna, and there likewise studying Guercino, he aimed at

producing an effect by strong contrasts of lights and shades, and in this he succeeded. He had long, as it is supposed, observed the effects of light applied to statues of wood and models in wax; and by this he was enabled to draw, with considerable judgment and exact precision, the several parts that are comprehended in the shadowing, owing to which art his designs were eagerly sought after, and his works repeatedly engraved with assiduity. One of these, placed at the *Domenicani delle Zattere* was engraved by the celebrated *Bartolozzi*; another by his school; that is to say, his *San Filippo*, painted for the church of that name in Venice. Many were engraved also by *Pitteri*, by *Pelli*, and by *Monaco*, besides other prints that were executed in Germany. His method of colouring, however, diminished in a great measure the chief merit of his pictures. Thus his shades having increased and altered, his lights sunk, his tints become yellow, there remains only an inharmonious and unformed mass, which the venerators of names, indeed, may admire, but can hardly give a reason why. Where we happen to meet with a few of his pictures in good preservation, the effect is altogether so novel and original as to make a strong impression at first sight, more especially where the subject requires a terrific expression, as that of his beheading of *St. John the Baptist* in prison, produced at *Padua*, a work placed in competition with those of the first artists in the state, and at that period esteemed the best of all. Yet if we examine him more narrowly, he will not fail to displease us by that monotonous and mannered colour of lakes and yellows, and by that rapidity of hand, by some called spirit, though to others these often appear neglect, desirous of abandoning its labour before it is complete.

*Piazzetta* could hardly boast strength enough to deal with pictures abounding with figures, and having received a commission from a Venetian noble to represent the *Rape of the Sabines*, he spent many years in conducting it. In his altarpieces and other sacred subjects he produced a pleasing effect from the spirit of devotion; but never for the dignity he displayed in them. Duly estimating his own ability, he was more desirous of painting busts and heads for pictures adapted for private rooms than any other subjects. In his caricatures he succeeded admirably, several of which in possession of the

Leopardi d'Osimo would excite the risible muscles of a sed enemy to mirth. At one period this artist had a number of followers, a fashion nevertheless that soon fell. Francesco Polazzo, a good painter, but a better restorer of ancient pictures, somewhat softened down the style of Piazzetta with that of Ricci. Domenico Maggiotto also used it in his *Miracle of San Spiridione*, and in his other works engraved at Venice and in Germany. Various artists of his school in the same way gave softness to his manner by imitating other models. Perhaps the one most addicted to his school was Marinetti, from the name of his native place more commonly called Chiozzotto.

The last of the Venetian artists who procured for himself a reputation in Europe, was Gio. Batista Tiepolo, so freely commended by Algarotti. He was honoured likewise by a poetical eulogy by the Ab. Bettinelli, and became celebrated in Italy, in Germany, and in Spain, where he died near to the court of Madrid. Pupil to Lazzarini, whose moderate and cautious style served to curb his too great strength and rapidity, he subsequently studied Piazzetta, and in softening and enlivening as it were his manner, as he appears to be done in his picture of the *Shipwreck of San Satiro at Ambrogio* in Milan. He next became an assiduous imitator of Paul Veronese, whom, though inferior to him in the force of his heads, he very nearly approached in his folds and colouring. From the engravings also of Albert Durer, and the storehouse of copious composers, he derived no little advantage. Nor did he at any time abandon the study of nature, observing all the accidents of light and shade, and the combination of colour best adapted to produce effect. In this branch he succeeded admirably, particularly in his works in fresco, for he appears to have been endued by nature with promptness, rapidity, and facility in great compositions. While he was accustomed to display the most vivid colours, he prevailed himself in his frescos of what are termed low and earthy colours; and by harmonizing them with others of a more sonorous kind, but more clear and beautiful, he produced a new species of effect in his frescos, a beauty, a sunlike radiance, unequalled, perhaps, by any other artist. Of this the grand fresco belonging to the Teresiani in Venice presents a fine spe-

cimen. He has there represented the Santa Casa, accompanied by numerous groups of angels finely foreshortened and varied, surrounded by a field of light that appears to rise into the firmament. Such an artist would have been truly great, had he, in works upon this scale, succeeded in observing equal correctness in every part; in the whole he always produces an agreeable effect. He appears more correct and careful in his oil-pieces, which we find dispersed throughout the metropolitan city as well as the state. At San Antonio in Padua we meet with his Martyrdom of Santa Agatha, a picture alluded to by Algarotti as a very rare example of fine expression, at once uniting that of terror at the approach of death, and of joy for the glory of beatitude in view. Many other beauties are remarked by Rossetti in this picture, which he admits, however deeply interested in defending it from every imputation cast upon it by Cochin, is not altogether perfect in point of design.

In the list of his disciples we find the name of Fabio Canale, mentioned with honour in the work so often cited, from the pen of Zanetti; and to such of his pictures as he mentions we may add those he produced in Palazzo Zen at the Frari, and in that of the Priuli at the bridge of the Miglio. To this artist we might join a few others of this last age, recorded in the Guide to Venice, the same that was published by Zanetti in 1733, and some of whom are likewise mentioned in the "*Pittura Veneziana*," where, beginning at p. 470, he gave a catalogue of the names of such of the members of that estimable academy, as were then alive, and some of whom are still in existence. But whoever is desirous of cultivating an acquaintance with them and with their works which are in possession of the public, may consult the above books as well as some of the more recent Guides of the city, which have continued from time to time to appear. I ought to add, that the Signor Alessandro Longhi has presented us with the portraits and the Elogj of the most celebrated of these moderns, in the year 1762, and this work also may supply what my brevity or my silence has omitted or compressed.

Proceeding in the next place from Venice to the cities of the state, we shall find that these also have produced many memorable artists. The Friuli will occupy but little of our

attention, as it boasts few masters, and none of them distinguished for their figures. Pio Fabio Paolini, a native of Udine, studied at Rome, where he produced in fresco his *San Carlo*, which adorns the *Corso*, and became an associate of the academy there in 1678. Returning thence into his own country, he painted several altar-pieces and other minor pictures, such as to entitle him to a high place among the followers of Cortona. Giuseppe Cosattini, born at the same place, and canon of Aquileja, devoted himself to the same pursuit, and rose into so much estimation as to be declared painter to the imperial court. He particularly distinguished himself by his picture of *San Filippo* preparing to celebrate mass, painted for the Congregation of Udine; the work of a real artist, not of a dilettante, as he appears in some other of his paintings. Pietro Venier, a disciple of the Venetian artists, displayed some merit in his oil-pieces, not uncommon at Udine; and more in his frescos in the ceiling of the church of *San Jacopo*, where he appears to great advantage. But the best painter of frescos in these latter times, amongst his countrymen, was Giulio Quaglia, a native of Como. From his age and style I should suspect that he belonged to the school of the *Recchi*, although his design is less finished than that of *Gio. Batista Recchi*, the head of that family of painters. It would appear that he visited *Friuli* young, towards the close of the last century, and there he conducted works, for the most part, in fresco, to an amount that almost defies enumeration. His histories of our Saviour's Passion, ornamenting the chapel of the *Monte di Pietà* at Udine, are held in high estimation, although he conducted works upon a much larger scale, for various halls of many noble families, in all which we trace a fecundity of ideas, a decision of pencil, a power for vast compositions, sufficient to have distinguished him in his age not only in the limits of Como but at Milan. I omit the names of those professors of the art who merely designed without colouring, or who never attained to mature age; and those of a few others I have to reserve for foreign schools, and for different branches of painting.

Proceeding towards the *Marca Trevigiana*, I meet with an artist's name that has been claimed by different schools of Italy, according to the place in which he painted, or studied,



or gave instructions in the art. For this reason I have judged it best to speak of him as connected with his native place, which boasts a sufficient number of his works. This artist is Sebastiano Ricci, which the Venetians write Rizzi, one who can be reckoned second to none among the professors of our own epoch, in point of genius for the art, and the taste and novelty of his style. He was born in Cividale di Belluno, educated, as we have observed, by Cervelli at Venice, and afterwards conducted by his master into Milan; he there acquired, both from him and from Lisandrino, every thing that was of importance in the pursuit of his profession. Thence he went to study at Bologna and at Venice, subsequently transferring his residence to Rome and Florence. Lastly he made the tour of all Italy, employing his pencil wherever he received commissions, at any price. Having acquired reputation, and being invited by different potentates, he passed into Germany, England, and Flanders, in which last country he perfected his style of colouring, which had been always very pleasing and spirited, even in his first attempts. From his acquaintance with such a variety of schools, he stored his mind with fine images, and by dint of copying many models, his hand became practised in different styles. In common with Giordano he possessed the art of imitating every manner; some of his pictures in the style of Bassano and of Paul, continuing yet to impose upon less skilful judges, as in the instance of one of his Madonnas at Dresden, for some time attributed to Correggio. The chief advantage he derived from his travels was, that on having occasion to represent any subject, he was enabled to recollect the manner in which different masters might have treated it, availing himself of it without plagiarism accordingly. Thus the Adoration of the Apostles at the Last Supper, a piece adorning the church of Santa Giustina at Padua, betrays many points of resemblance to the painting on the cupola of San Giovanni at Parma, while his San Gregorio at San Alessandro, in Bergamo, recalls to mind one by Guercino, executed at Bologna. The same method he observed in his scriptural histories, produced for SS. Cosmo and Damiano, which are preferred to any others he conducted in Venice, or perhaps in any other parts, and which frequently present us with fine imitations,

but never with plagiarisms. He did not early acquire a good knowledge of design, but he afterwards succeeded in this object, which he cultivated with extreme assiduity in the academies, even in mature age. The forms of his figures are composed with beauty, dignity, and grace, like those of Paul Veronese; the attitudes are more than usually natural, prompt, and varied, and the composition appears to have been managed with truth and with good sense. Although rapid in the handling, he did not abuse his celerity of hand, as so many artists have been known to do. His figures are accurately designed, and appear starting from the canvas, most frequently coloured with a very beautiful azure, in which they shine conspicuous over all. Such pieces as he conducted in fresco still preserve the native freshness of their tints; while some of his others seem to have suffered, owing to the badness of the grounds, or of the body of colour, which was weaker in the later than in the earliest Venetian artists. The amenity of Ricci's style soon procured for him disciples, in the list of whom Marco, his nephew, greatly distinguished himself, and subsequently devoting himself to the composition of landscape, he accompanied his master upon his travels, employing himself a good deal both at Paris and in London. Gasparo Diziani, his fellow-countryman, was an artist who excelled in his facility of painting large theatrical works, and in that line was employed in Germany. He was, moreover, a very pleasing composer of pictures for private ornament, several of which are now to be met with in the collections of the Signori Silvestri and the Signori Casalini at Rovigo. Francesco Fontebasso, a pupil also of Bastiano, succeeded, notwithstanding some degree of crudeness, in acquiring a celebrity in his day, both in Venice and the adjacent cities.

In the Guide of Padua Rossetti includes, in the list of its painters, Antonio Pellegrini, as being the son of one of its citizens, who had established himself, however, at Venice, where Antonio was born. And the Venetians, indeed, may concede him to that city without much sacrifice of fame. For the surprising success he met with in some of the most civilized kingdoms of Europe, is to be attributed to the decline of the art, and to the lively and mannered style he assumed, which found a welcome reception in all parts. He

may be pronounced an artist of some ingenuity, facility, and sprightly conception; but he was by no means well grounded in the art; and he expressed his ideas with so little decision, that the objects which he represents sometimes appear to float in a kind of half-existence between visible and invisible. He was so very superficial a colourist, that even in his own times it was said his productions would not continue to last during a half-century. And, in truth, those I have seen at Venice and at Padua are already become extremely pallid; while such as he executed at Paris will, doubtless, be in the same state. Yet in that city he obtained a large sum in the year 1720, for merely painting a frieze in the celebrated hall of the Mississippi, which he executed in about three months. His best work is, perhaps, to be found at San Moisè, consisting of the Serpent of Bronze, erected by Moses in the Desert; no other equal to it having issued from his studio.

As the preceding one is considered the last of the Paduan artists of any note, we may mention, as the last among those of Bergamo, at least of any merit in composition, Antonio Zifrondi, or Cifrondi, pupil to Franceschini. Indeed he greatly resembled the former in his natural bias for the art, in an imagination adapted for great compositions, in facility and rapidity of hand, to such a degree as to dash off a picture in two hours. He likewise passed into France, though without meeting with success, and then resided in his native place, employing himself for those churches that are adorned with so many of his pictures, few of which are free from errors of over-haste and carelessness. Thus he did not scruple at the church of S. Spirito, to place near his picture of a Nunziata, conducted in his best style, three other historical pieces of quite an opposite character. We meet with his name mentioned more than once, in the "*Lettere Pittoriche*," with much commendation. Several other artists, whose names are to be met with in Tassi and his continuator, are known to have flourished at the same period. Nor ought we, by any means, here to omit that of Vittore Ghislandi, who though little skilled in works of invention, yet in his portraits, and some of his heads, in the way of capricci, has almost equalled in our own times the excellence of the ancients. He was instructed in the art by Bombelli, and by dint of very assiduous

study, particularly in the heads of Titian, in order to develop his whole artifice, he attained a degree of perfection that is truly surprising. Whatever can be esteemed most desirable in a portrait-painter, such as lively features, natural flesh, imitations of the most varied drapery, to make a distinction in dresses; these constitute a portion of his merits. The Carrara collection, above any other, may boast of several, distinct both in point of age and costume; and though surrounded by very select pictures from every school, and though mere portraits, they fail not to attract and surprise us. Less celebrated than many others, he is nevertheless an artist whose productions would do no discredit to any palace. One more generally known, however, is Bartolommeo Nazzari, pupil to Trevisani in Venice, and afterwards under Luti, and the other Trevisani, he perfected himself at Rome. Finally he established himself at Venice, though he continued to visit various capitals, both of Italy and of Germany, invariably extolled, as well for his portraits of princes and of their courtiers, as for his heads of old men and youths, drawn from life, very fancifully dressed and ornamented.

Pietro Avogadro was a Brescian, and the scholar of Ghiti, who adopted the models of Bologna, imitating them without affectation, and adding some mixture of Venetian colour, more particularly in his ruddier flesh. The contours of his figures are correct, his shortenings pleasing and appropriate, and his compositions very judicious; the whole expressing great harmony and beauty. Next to the three leading artists of this city, he is entitled to the fourth place, at least in the esteem of many. Perhaps his master-piece is to be seen in the church of San Giuseppe, representing the Martyrdom of the saints Crispino and Crispiniano. Andrea Toresani was also a Brescian, who flourished at the same period; excellent in design, with which he ornamented the cities of Venice and Milan more than his native place. His chief merit, however, lay in an inferior branch, that of painting animals, sea-views, and landscapes in the Titian manner, often accompanied with figures in tolerably good taste.

Having taken a hasty view of the other cities of the state, we must dwell some little while on that of Verona, which, from the beginning of the century until the present time, has

enjoyed a high degree of reputation. Though ravaged by the plague, we have already seen how it again flourished, with the aid of other Italian schools, to which we might add that of the French, inasmuch as Louis Dorigny, a Parisian, and pupil of Le Brun, arriving in Italy at an early age, devoted himself to the study of Roman and Venetian models. He established himself at Verona, where, having for some time employed his talents, and obtained several pupils, he died in the year 1742. He also left works behind him in Venice, the most esteemed of which adorns the church of San Silvestro, as well as in other cities, both of the state and of all Italy. He resided likewise with Prince Eugene in Germany.

There was another foreigner, who, about the same period, became a resident at Verona. His name was Simone Brentana, a Venetian, well versed in literature, as well as in the information necessary to form an artist. He devoted himself with extreme assiduity to the works of Tintoretto, whom he emulated in his pictorial enthusiasm, which scarcely permitted him to bestow sufficient time upon the completion of his labours. In his forms and colouring he partakes of the Roman manner of his time, and displays something extremely novel and original in his compositions. His pictures were sought after to adorn the galleries of sovereigns, no less than for private persons. Several are to be met with in the churches of the state, and in that of S. Sebastiano at Verona is one representing the Titular Saint, well drawn, without drapery, in the act of consummating his martyrdom, while an angel is supporting him in his arms, a figure both in aspect and in attitude extremely graceful. Girolamo Ruggieri, an artist born at Vicenza, was pupil to Cornelio Dusman of Amsterdam, and having established himself at Verona, he there produced several history-pieces, landscapes, and battle-scenes, in the Flemish style.

Approaching the Veronese artists and their neighbours, some of them will be found to have flourished in the beginning of the century, whose merits deserve to be here recorded. One of these is Alessandro Marchesini, pupil to Cignani, of whom there remains little exhibited in public at Venice, and not much at Verona. He chiefly employed himself for private persons, with fables and histories, consisting of small figures,

in which he succeeded, though having addicted himself to these compositions as a trade, he despatched them with more facility than care. In similar little pieces Francesco Barbieri also displayed the most merit, an artist called il Legnago, from his native place. An imitator of Ricchi, and in some measure of Carpioni, he displayed great pictorial enthusiasm in every kind of history, in capricci, and in rural views; but he was inferior in point of design, having applied himself to it too late in life.

Antonio Balestra of Verona was at first devoted to a mercantile life, until at the age of twenty-one, after studying in Venice under Bellucci, and thence passing to Bologna, and afterwards to Rome, under Maratta, he selected the best from every school, uniting a variety of beauties in a style of his own, which partakes least of all of the Venetian. He is an artist of judgment and high finish, well versed in design, of a rapid hand, lively and animated, but always with a solidity of talent that makes us respect him. He taught in Venice and in the college of La Carità, where he painted the Nativity of our Lord, and the Deposition from the Cross, while he competes equally well with the first artists of his time in other places. Commissions from foreign courts and the cities of the state, never allowed him to be idle. He was particularly employed at Padua in an altar-piece for the church del Santo, representing Santa Chiara. He painted also a good deal for his native place; his picture of San Vincenzo at the Dominicans,\* being one of the finest altar-pieces he ever produced, and one of the best preserved, for his method of colouring with boiled oils has been found injurious to many of his pieces. Such as he painted, however, in oil less boiled, have better resisted the effects of time. Many of these figures are in possession of the Conti Gazzola, ornamenting one of their halls, and in particular a very beautiful one of Mercury. He promoted the reputation of the Venetian school, both by his lectures and example, besides afford-

\* In the Guide of Verona, of which I availed myself, I only found one picture by Rotari in the refectory at Santa Anastasia. I inquired by whom that of S. Vincenzo, which appeared extremely beautiful, was painted. I received for answer, that it was by Balestra, but it is in fact from the hand of Rotari, and engraved by Valesi.

ing an excellent imitator in Gio. Batista Mariotti, and in his pupil Ginseppe Nogari, a painter of portraits, as well as of half-length figures, held in much esteem, insomuch as to recommend him, for a great length of time, to the service of the court of Turin. In pieces of composition, such as his *San Piero*, placed in the cathedral of Bassano, he appears a respectable artist, and somewhat ambitious of reconciling his master's style with that of Piazzetta. Another Venetian of the name of Pietro Longhi, first instructed by Balestra, and afterwards by Crespi, aimed at pleasing the eye in collections, by those humorous representations of masks, of *conversazioni*, landscapes, &c. which we find in various noble houses. Angelo Venturini, also a Venetian, is mentioned in the Guida of Zanetti, for his paintings in the church of Gesù e Maria, of which he adorned the ceiling, and various portions of the walls. Another pupil of Balestra's, in Verona, was Carlo Salis, who approached very near his style, more particularly in the handling of his colours. He prosecuted his first studies in Bologna, under Giuseppe dal Sole. Some of his pictures are also to be met with in the state, such as his *San Vincenzio*, in the act of administering to the sick at Bergamo, a piece finely mellowed, and more than commonly spirited. An artist named Cavalcabò, a native of a district in Roveredo, was instructed by Balestra, and afterwards by Maratta. In the choir of the Carmine at his native place, he left behind him a very beautiful altar-piece, representing the Holy Simone Stoch, with four lateral pieces of great merit. For a more particular account of these and other works by this artist, we may refer the reader to his life, written by the Cavalier Vannetti.

The whole of the names, however, we have here mentioned, scarcely excepting that of Balestra himself, have been thrown into the shade by the talent of the Conte Pietro Rotari. He was honoured with the title of painter to her court, by the empress of all the Russias, and in her dominions he closed the period of his days. This very elegant artist, having devoted many years to the art of design, succeeded in attaining a grace of feature, a delicacy of outline, united to a vivacity of motion and expression, and to a natural and easy mode of drapery, that would have left him second to none of his age,

had he possessed, in an equal degree of perfection, the art of colouring. But his productions often partake so much of the chiaroscuro, or at least of a strong ash-colour, as to render them remarkable among all. Some, indeed, have attributed this defect to want of clearness of sight, while others conjecture it must have been owing to his long practice in design, previous to his attempting colours, in the same manner as Polidoro da Caravaggio and the Cavalier Calabrese are known to have failed as colourists, falling like him into a weak and languid tone. The education he received from Balestra may also have tended to produce it, as both he and the disciples of Maratta were somewhat addicted to a certain duskiness of tone, which we may particularly observe in several examples seen at Naples, where he resided for some time. Whatever it be owing to, there still prevails a repose and harmony in that melancholy expression of his colouring, that is far from displeasing, in particular where he affords somewhat warmer touches to his tints. This he appears to have done in his picture of a Nunziata at Guastalla, in that of San Lodovico in the church del Santo at Padua, and in a Nativity of the Virgin at San Giovanni, in the same city. This last specimen, indeed, is almost unequalled in its attractions, and seems to authorize the praises bestowed upon Rotari by a poet, "that he resembled his fellow-citizen Catullus in being nursed by the Graces," a species of eulogy applicable also to Balestra and to other Veronese artists.

Santo Prunati was contemporary with Marchesini and Balestra, and after receiving the instructions of Voltolino and Falcieri in Verona, he attended those of Loth in Venice. Better to acquire superior correctness and dignity of manner, he next proceeded to Bologna. In that school he found the taste in colouring that he wanted, at once soft and natural. In the design, and in the expression of his heads, he displays more of the naturalist, if I mistake not, than any of those who preceded him. He was engaged also for larger compositions, in which he distinguished himself, both in his own district and elsewhere, and left behind him a son named Michelangelo, who pursued, as far as lay in his power, the footsteps of his father. In the cathedral of Verona, however, is one of his pictures, placed near the San Francesco di Sales



of his father, which serves to mark the wide difference that exists between them.

In the same school, along with Michelangelo, studied Gio. Bettino Cignaroli, an artist instructed also by Balestra. Until about the year 1770 he ranked among the first of his time, receiving very flattering invitations from foreign courts, to which he invariably preferred the convenience of his own house and country. The prices he was in the habit of attaching to his works were, nevertheless, those of a court painter; and many were executed for the principal royal galleries, as well as for the cities of the state, and those of other parts of Italy; but which, we must admit, are by no means of equal merit. I omit his paintings in fresco, on account of his having abandoned that branch of the art, owing to his state of health, while yet young, though not until he had afforded specimens of his powers in the noble house of Labia at Venice, during a four years' residence there. It is his pictures in oil of which we here speak, and to which he owed his great reputation. The one at Pontremoli, however, representing, as it is said, a San Francesco in the act of receiving the marks of Christ, and extremely well executed, I have not seen. His San Zorzi at Pisa stands conspicuous among a number of excellent pencils, all employed in the ornament of that single cathedral. Perhaps his finest is his Journey into Egypt, seen at San Antonio Abate in Parma. In this he has represented the Virgin with the Holy Child, in the act of passing a narrow bridge, while S. Joseph appears engaged in assisting them to cross it in safety. In the countenance and whole action of the saint, his anxiety for them is strongly depicted, which is beautifully expressed by his disregarding a part of his mantle, fallen from his shoulders into the water below, an image equally skilful and natural in every point of view. The rest of the picture is also in his best style. The angels in attendance, the Divine Infant, the Holy Virgin, all drawn, as he so well knew how, with a sedate and dignified beauty, in the usual manner of Maratta. In some points, indeed, Cignaroli much resembled him; in certain attitudes, in a peculiar sobriety of composition, in a certain choice and vicinity of colours, though not in their just and equal tone. His fleshs, too much mannered with green, in a few places touched with red,

render his colouring less agreeable to admirers of what is true, while his chiaroscuro, sometimes sought for beyond the limits of nature, is apt to produce an effect in his paintings, not so pleasing to the judgment as to the eye. He often displays novelty in the individual parts, availing himself of architecture, of sea-views, and of landscape, in a manner above common; besides introducing into his compositions, for the most part of a scriptural character, the playful figures of cherubim, with other enlivening incidents. This artist was indisputably possessed of a fine genius, and born in times favourable to the eminence which he enjoyed. Memoirs of him were collected and published by the celebrated Padre Bevilacqua dell' Oratorio in the year 1771, and eulogies were pronounced upon him both in prose and verse, by a number of literary characters connected with that city, so highly polished and so grateful to such of its citizens as reflect honour upon their native place. A collection of these was subsequently made, and put forth in the year 1772, and from such publications it would appear that few artists had received equal honours, during their lifetime, from the great, particularly from the Emperor Joseph II., who was used to declare "that he had beheld two very rare sights in Verona—one the Amphitheatre, and the other the most celebrated painter in Europe." He appears, likewise, to have been an artist of great learning, as well as fond of conversing with learned men; he was acquainted with philosophical systems, wrote Tuscan poetry, relished the Roman classics, besides producing treatises on his own art, written with so much taste and sound judgment, that we have only to regret, for the sake of the art he loved, the too sparing use he made of such talents. The academy, on which he bestowed the whole of his works upon Painting, after his decease, still preserves his bust along with his eulogy, a farther honour conferred upon him by the liberality of his country. He left several pupils, among whom Giandomenico, his brother, produced some paintings in Bergamo that have been commended by Pasta. The Padre Felice Cignaroli, Minore Osservante, is an artist likewise worthy of mention. He painted little, and his master-piece appears in the refectory of San Bernardino, his convent at Verona, con-

sisting of a Supper at Emmaus, in which, though less studied, he displays no less invention than his brothers.

Next to these, who escaped oblivion as belonging to the family of Cignaroli, an artist named Giorgio Anselmi deserves best to be put upon record, and in particular for his painting of the cupola of San Andrea at Mantua, ably executed in fresco : at one time he was the pupil of Balestra. Marco Marcola was an almost universal artist, rapid in his labours, and abundant in his inventions, though I am unable to learn who had been his master. Tiepolo gave instructions to Francesco Lorenzi, distinguished both for his frescos and his oils, and always by his adherence to his master's example. There are various ceilings painted by his hand in Verona, and Brescia presents a Holy Family, all of which display an able artist, according to the manner of the age.

In inferior branches of the art, there flourished, during this period, professors of much repute. The art of drawing in crayons rose to a high degree of excellence, through the genius of a distinguished lady of the name of Rosalba Carriera,\* whose paintings in miniature have been highly commended by Orlandi. She next proceeded to the use of oils, but finally devoted her talents to that of crayons. So great was her progress in this branch, that her specimens in point of force were often equal to oil-pieces. They were in much request from the period in which she flourished, both in Italy and in other parts ; nor did they merely please by their clearness and beauty of colouring, but were remarkable for the grace and dignity of design with which she animated every thing she drew. Her Madonnas and other scriptural subjects at once unite elegance and majesty of manner, while her portraits continued to increase in value without losing any thing of their truth. We meet with another excellent portrait-paintress in Niccola Grassi, pupil to Cassana, of Genoa, and a rival of

\* Melchiori gives us an account of this lady's master, not undeserving of being added to the last edition. This was the noble Gio. Antonio Lazzari, a Venetian, who had talents that rivalled those of Rosalba in crayons, had not his natural timidity proved a bar to his fame. In painting also he attempted little of an inventive character, copying much, and more particularly from Bassano, with great success, as we have observed at page 205.

Rosalba. Nor was she unequal to works of invention, one of the most extensive of which adorns the church of San Valentino in Udine, where she painted the Assumption in the ceiling, a fine piece on the large altar, and drew figures for other pictures of various saints belonging to the Order of the Serviti. Pietro Uberti, son of Domenico, an artist of mediocrity, is celebrated in the Guida of Zanetti for his portraits, of which he produced eight, representing the Avogadori of his times, for the Avogaria or court-house, which was considered a very honourable commission, bestowed formerly upon Paolo de' Freschi, Domenico Tintoretto, Tinelli, Bombelli, artists all celebrated in the same career. Orlandi bestows great commendation upon Gio. Batista Canziani of Verona, distinguished likewise in this branch, and who, on being banished from his native place for an act of homicide, continued to exercise it with success in Bologna.

I do not recollect to have seen the landscapes of Pecchio in Verona, though the fine encomium bestowed upon him by Balestra, in one of his "*Lettere Pittoriche*," leads me to hold him in high esteem. In the adjacent parts at Salò appeared Gio. Batista Cimaroli, a pupil of Calza, who was much admired, both by foreigners and natives at Venice. Among landscape-painters I find in several galleries the name of Formentini, the figures of whose pieces were from the pencil of Marchesini. D. Giuseppe Roncelli of Bergamo is another artist who acquired reputation, and whose virtues procured for him, from the pen of Mazzoleni, the honour of a life, while his singular skill in depicting nocturnal conflagrations, as well as landscapes, induced Celesti to add figures to them. In Padua the landscapes of Marini were in high repute, to which Brusaferro likewise added variety with his figures. Still more than these Luca Carlevaria, an excellent painter of landscape at Udine, rose into notice, no less distinguished also by his perspectives and sea-views. Public specimens of his labours still remain at Venice, though not so numerous as in private houses, particularly in possession of the Zenobri family, who so far patronized his talents as to procure for him the name of Luca di Cà Zenobrio. To him succeeded the nephew of Sebastiano Ricci, named Marco, who, pursuing the safe career chalked out by Titian, and availing himself of the delightful site of his native

place at Belluno, became one of the ablest landscape-painters belonging to the Venetian school. It would be no exaggeration to say that few before his time distinguished themselves with equal force of truth, and that those who succeeded him have never equalled him in this respect. In order to estimate his worth, we are not to consult such landscapes as he painted for sale and disposed of to dealers; nor those executed in water-colours upon goat-skin, which, though very pleasing, are wanting in solidity. We ought to consult only his oil productions, conducted with far more care, and more commonly to be met with in England than in Italy. Indeed he had a much more extended taste than he displayed in his works. The two brother artists named Valeriano, declared that he had afforded them the most enlightened views of the art. These were Domenico, a painter of perspectives, and Giuseppe, a figure-painter, both employed in ornamenting different churches, and more particularly theatres, in Venice, and indeed throughout Italy and other parts of Europe. Francesco Zuccarelli passed a great portion of his life in the city of Venice, an artist already recorded by us among the Florentines, and by whose example Giuseppe Zais was formed as a landscape-painter, being particularly employed in that branch by the British consul Smith, a distinguished patron of youthful genius devoted to the art. In point of invention he was more varied and copious than his master, but inferior to him in the mellowness of his tints. He had acquired from Simonini, who also resided during a long period at Venice, the art of painting battle-pieces, in which he shewed equal skill. But he failed to sustain either his own dignity or that of his art, and giving himself up to carelessness and dissipation, he died a common mendicant in the hospital of Trevigi.

Carlevaris and Ricci are names likewise highly esteemed in architectural painting. Several specimens of this are to be seen in possession of his Excellency Girolamo Molin, placed as if in competition with each other in one of the halls. If we compare them, the former will appear somewhat languid and monotonous, although he must be allowed to be an accurate observer of perspective, and succeeds in harmonizing his figures well with the picture. The latter, however, displays more strength, partaking of the erudite taste of Viviano,

while the figures introduced into it by his uncle are full of pictorial fire and attraction, and greatly add to its worth. But both of these, to use the language of Dante, were afterwards *cacciati di nido*, driven from their nest, by Antonio Canal, more generally called Canaletto. Sprung from a painter of theatres of the name of Bernardo, he embraced the profession of his father, attaining to a novelty of design, and a promptness of hand in this branch, that were afterwards of great use to him in painting innumerable smaller pictures for private ornament. Disgusted with his first profession, he removed while still young to Rome, where he wholly devoted himself to drawing views from nature, and in particular from ancient ruins. On returning into Venice he continued in like manner to take views of that city, views that nature and art seem to have vied with each other in rendering the most novel and magnificent in the world. A great part he drew exactly as he saw them, a pleasing illusion for the satisfaction of those who were never so fortunate as to behold the Adriatic Queen with their own eyes. He moreover composed a great number of inventive pieces, forming a graceful union of the modern and the antique, of truth and fancy together. Several of these he produced for Algarotti; but the most novel and instructive of any, as it seems to me, is the production in which the grand bridge of Rialto, designed by Palladio, instead of that which at present is seen, overlooks the great canal, crowned beyond with the cathedral of Vicenza, and the Palazzo Chiericato, Palladio's own works, along with other choice edifices, disposed according to the taste of that learned writer, who has so much contributed to improve that of all Italy, and even beyond Italy itself. For the greater correctness of his perspectives, Canaletto made use of the optic camera, though he obviated its defects, especially in the tints of the airs. The first indeed to point out the real use of it, he limited it only to what was calculated to afford pleasure. He aimed at producing great effect, and in this partakes somewhat of Tiepolo, who occasionally introduced figures into his pieces for him. In whatever he employs his pencil, whether buildings, waters, clouds, or figures, he never fails to impress them with a vigorous character, always viewing objects in their most favourable aspect. When he avails himself of a

certain pictorial license, he does it with caution, and in such a way that the generality of spectators consider it quite natural, while true judges only are sensible of its art, an art that he possessed in a very eminent degree.

His nephew and pupil, Bernardo Bellotto, approached so nearly to his style, that it is with difficulty their respective pieces are distinguished. He also visited Rome, though when Orlandi bestowed his encomiums upon him in his work, he was at Dresden, and it is uncertain whether he again returned into Italy. Francesco Guardi was recently esteemed a second Canaletto, his views of Venice having attracted the admiration not only of Italy but of foreign parts, yet with such persons alone who are satisfied with the spirit, the taste, and the fine effect which he invariably studied; as in other points, in accuracy of proportions, and in judgment as regards the art, he cannot pretend to vie with his master. Several others likewise excelled in this species of painting, whose pictures I saw in the Algarotti collection and in other places; such as Jacopo Marieschi, who was also a good figurist, and Antonio Visentini, whose views were ornamented with the figures of Tiepolo and Zuccherelli. Gio. Colombini of Trevigi, pupil to Bastian Ricci, whose Pecile was the Dominican convent in that place, succeeded in his perspectives in giving illusion to the eye, and in the masterly gradation of the different objects of view. The figures he has introduced are his own, though he was less skilful in this branch. He filled that place with his portraits, introducing another family, as it were, of painted Dominicans, and not without some appearance of caricature.

In other minor branches of the art, the flowers of Domenico Levo were extremely admired. He was pupil to Felice Bigi of Parma, who opened school in Verona. To his we may add those of one Caffi and a few other natives, though the most choice collectors pride themselves upon the specimens of Gaspero Lopez, a Neapolitan. Thus at least he subscribes himself in one of his most beautiful works, in possession of the Conti Lecchi at Brescia, where, as well as in the capital, he resided during a long period. About the middle of the century there appeared one of his imitators, named in various collections Duramano, an artist somewhat too much given to mannerism.

Both the flowers and birds of Count Giorgio Durante of Brescia were eagerly sought after, no less on account of their exact imitation of the life, than for their taste of composition, and the truly beautiful and picturesque attitudes in which they were drawn. They are rarely to be met with beyond Brescia, though several noble Venetian families, and among these that of Nani, possess a few specimens ; but the best, perhaps, of all is to be seen in the royal court at Turin. The name of Ridolfo Manzoni is distinguished in the same line of composition ; he was a native of Castelfranco, and several of his little pictures in oil, in the best taste, are there found in possession of different individuals. But he derived his chief reputation, as well as profit, from his miniature productions. In the "History of Painting in the Frioul," we meet with the name of another artist, Paolo Paoletti, a native of Padua. He passed his early youth in Udine, and was employed for many years in the house of the Conti Caiselli. Although more particularly celebrated in his flowers, he drew with great truth all kinds of fruits, herbs, fishes, and game. The family in which he was domesticated possesses quite a museum of these rarities, and numerous specimens are met with in other hands, both within and beyond the limits of the Frioul. In his flower-paintings he is compared by Altan even with the celebrated Segers, an extent of liberality in which I by no means agree.

In the last place we have here to treat of an art that received great improvement during this century in Venice, an art which, though not directed to the increase of copies, is nevertheless of some importance to painting, inasmuch as it favours the duration of ancient productions, by adopting the most judicious means of preserving and restoring them. Such methods were more valuable also to Venice than to any other city, its climate being particularly unfavourable to paintings in oil, owing to the salts with which the air is impregnated, gradually eating away or injuring the colours. For this reason the government very judiciously appointed a number of artists to inspect the public exhibitions, and watch over the preservation of the paintings which were found inclined to decay, restoring them without incurring the risk, as it sometimes



happens, of a new one being substituted for an ancient specimen. A studio for this purpose was opened in 1778, consisting of a large saloon at the Santi Giovanni e Paolo, the superintendence of which was intrusted to the care of the learned Peter Edwards, who received the title of President. The various processes adopted in the restoration of each specimen are extremely long and tedious, and executed with surprising accuracy; and in instances where the picture has not suffered too greatly from the effects of injury or time (like the *S. Lorenzo* of Titian), it returns with renewed youth from the studio, calculated to survive the lapse of many more years.

Other equally useful methods have been adopted by the Republic for the preservation of the fine models that adorn its churches, in order that they should not run the risk of being sold and carried away. Hence it is that the state, even throughout its most diminutive districts and towns, has been enabled to preserve so many valuable paintings; while, at the same time, it has furnished provision for its youthful artists, best calculated to facilitate their improvement. During several centuries the ancient company of painters, ennobled by the names of distinguished pupils, continued to flourish; but there was still wanting the sort of reputation arising from dignity of situation and establishment, from the number and assiduity of its masters, and from the distribution of rewards. Since the year 1724 it was decreed, and confirmed in 1766, that a magnificent academy should be erected, devoted to the fine arts, "upon the plan," as was further stated, "of the principal institutions in Italy and throughout Europe." And it forms indeed an object gratifying to the mind of the most accomplished foreigners, to behold this seat of art, and to cultivate an acquaintance with its objects and pursuits. These views of the government have been promoted by the private individuals of that most splendid body of nobility, an assembly in which the Abate Filippo Farsetti very liberally distinguished himself, by presenting the institution with a large collection of paintings, and casts taken from the finest antique statues. Their successors have displayed the same kind of spirit, nor did they merely afford students access to the study of these monuments; but their finest productions, in every year,

are selected according to the judgment of public professors, and rewarded with all the ceremony and munificence worthy of such an institution.

Nor have other nobles and gentlemen throughout the city and the state of Venice been wanting in liberality towards young artists of genius, enabling them to pursue their studies both at home and abroad, until they have completed their education. Few contributions indeed confer so much honour upon families as these ; for in addition to the merit of succouring a fellow-creature and a fellow-citizen, there are thus expectations to be indulged that some genius may rise up capable of conferring honour upon the arts, and perhaps restoring them to their ancient merit. We have it in our power to record various instances of this liberal spirit ; we could mention a number of excellent artists who express their gratitude for the kindness of their patrons, did not the rule we have laid down for ourselves not to introduce the eulogies of living artists, in order to avoid occasion of complaint to such as may be omitted, forbid the enumeration of them. Still I may allude to an instance of it in another branch of the art, which is very generally known, and this is the generous encouragement afforded by their Excellencies Falier and Zulian to Antonio Canova, the celebrated sculptor, encouragement to which Rome and Italy are in a great degree indebted for such an artist. He suffices to convince us, that though Fortune may indeed deprive our country of her great master-pieces of art, she cannot destroy the genius capable of reproducing them.

## BOOK II.

## THE SCHOOLS OF LOMBARDY.

AFTER a consideration of the principles and progress of painting in Lombardy, I came to the conclusion that its history ought to be treated and arranged in a manner altogether different from the rest of the schools. Indeed those of Florence, of Rome, of Venice, and of Bologna, may be almost considered in the light of so many dramas, in which there occurs an interchange of acts and scenes, for such are the epochs of each school; and there is also a change of actors, for such are the masters of each new period; but the unity of place, which is no other than the capital city, is invariably preserved; while the principal actors, and as it were protagonists of the story, always continue in action, at least in the way of example. Every capital, it is true, is in possession of its own state, and in that ought to be comprehended the various other cities, and the revolutions in each; but these are in general so nearly connected with those of the metropolis as to be easily reducible to the same leading law, either because the state artists have acquired the art in the principal city, or because they have taught it there, as may easily be gathered from the history of the Venetian school; while the few who wander out of the usual routine, cannot be said to infringe greatly upon the unity of the school and the succession of its histories. But it happens differently in the history of Lombardy, which, in the happier periods of the art, being divided into many more districts than it now is, possessed in each state a school distinct from all the others; enumerated also distinct eras; and when the style of one influenced that of another, such a circumstance occurred neither so universally, nor so near in

regard to time, as to admit of the same epoch being applied to many of them. Hence it is, that even from the outset of this book, I renounce the received manner of speaking which would mention the Lombard school, as if in itself constituting one school, in such a way as to be compared for instance with the Venetian, which in every place acknowledged the sway of its sovereign masters; of the Bellini first, next of Titian and his noblest contemporaries, and then of Palma; and moreover established several characteristics of design, of colouring, of composition, of the use of the pencil, so as easily to distinguish it from every other school. But in that which is called the Lombard the case is otherwise. For its founders, such as Lionardo, Giulio, the Campi, and Correggio, are too widely opposed to each other to admit of being brought under one standard of taste, and referred to the same epoch. I am aware that Correggio, being by birth a Lombard, and the originator of a new style that afforded an example to many artists in that part of Italy, has conferred the name of Lombard school upon the followers of his maxims; and according to these characteristics the contours were to be drawn round and full, the countenance warm and smiling, the union of the colours strong and clear, the foreshortenings frequent, with a particular regard to the *chiaroscuro*. But the school thus circumscribed, where shall we find a place for the Mantuans, the Milanese, the Cremonese, and the many others who, having been born, and having flourished in Lombardy, and moreover being the tutors of a long extended line, justly deserve a rank among the Lombards.

From such considerations I have judged it most advisable to treat severally of each school, enlarging upon them more or less, according as the number of the professors and the information respecting them may seem to render it requisite. For the accounts of some of these schools have been already separately compiled; Zaist having treated of the Cremonese painters, and Tiraboschi of the Modenese; thus conferring upon artists the same obligations which he so richly conferred upon the literati in a still greater work; a rare writer, for whose loss we yet indulge a mournful recollection. In the rest of the schools I shall be supplied with ample materials from Vasari, from Lomazzo, and the Guides of the cities,

besides some authors to be cited when requisite, together with my own observations and sources of information borrowed from different places; whence it is hoped that the pictoric history of Lombardy, the least known amongst all the schools of Italy, may by my means have at least some additional light thrown upon it.

## CHAPTER I.

## MANTUAN SCHOOL.

## EPOCH I.

## Of Mantegna and his Successors.

I SHALL first commence with Mantua, from which there emanated two sister schools, those of Modena and of Parma. Were any one desirous of investigating the most ancient remains that the art of colouring in that state can boast, he might record the celebrated anthem book, still preserved at S. Benedetto at Mantua, a gift of the Countess Matilda to that monastery, which being founded by her long preserved her remains, transferred during the late century into the Vatican. In this book, shewn me by the learned and courteous Abbate Mari, are exhibited several little histories of the life and death of the Virgin, which, notwithstanding the barbarous period in which they were produced, display some taste, insomuch that I do not remember having seen any work of the same age at all equal to it. Upon this subject it may not be useless to observe, that in ages less uncivilized, and nearer our own, the art of miniature was practised in Mantua by a great number of professors, among whom is Gio. de Russi, who, about the year 1455, illustrated, for the Duke Borso of Modena, the Bible of Este, in large folio, one of the rarest specimens of that distinguished collection. But in regard to pictures, I have been able to discover no artist who flourished in that place previous to Mantegna; and it is only some anonymous productions belonging to the fourteenth and fifteenth centuries, that can be mentioned as remaining to this day. Of the former age, I saw in the cloister of S. Francesco, a sepulchre, erected in 1303, with a Madonna among various angels, all rude and disproportioned figures, though

coloured with such strong and animated tints as to appear truly surprising. I doubt not but that the revival of painting in Lombardy, through the genius of its natives, might be fairly proved from the existence of this monument, as its age is anterior to that of the followers of Giotto, scattered throughout Italy ; besides, the style is different. Of the fifteenth I have seen another Madonna upon an altar likewise of S. Francesco ; and whoever may have been the author, he has shewn that the art, even in those days, had already emerged from its infancy, without arriving at that rank to which the great Andrea Mantegna conducted it, of whom we have twice already had occasion to speak shortly in the course of this work ; a subject which we now resume, and shall enlarge upon more fully.

Although the honour of having given birth to Mantegna can no longer, as formerly, be denied to Padua, his school was, nevertheless, established in Mantua, where, under the auspices of Marchese Lodovico Gonzaga, he settled with his family, without, however, ceasing to exert his talents elsewhere, and more particularly in Rome. The chapel which he painted at the desire of Innocent VIII. in the Vatican still exists, though injured by time ; and it is clear that in the imitation of the antique constantly pursued by him he greatly improved, through the number of examples to be found throughout the city. He never varied his manner, which I described when I treated of him as a pupil of Squarcione in Padua ; but he still continued to perfect it. Several works produced during his latter years are yet extant at Mantua, and far surpassing the rest is his picture of Victory, painted upon canvas. Another is the Virgin, amidst various saints, among whom S. Michele the archangel, and S. Maurizio, are seen holding her mantle, which is stretched over Francesco Gonzaga ; he is in a kneeling posture, while the Virgin extends her hand over him in sign of protection : more in the back-ground appear the two patrons of the city, S. Andrea and S. Longino, and the infant St. John before the throne, with S. Anna, as is supposed at least by Vasari and Ridolfi, little exact in their description of this picture, inasmuch as the rosary held in her hand distinguishes her for the princess, consort of the Marchese, kneeling at her husband's side. Mantua, perhaps,

boasts no other specimen equally sought after and admired by strangers ; and though produced in 1495, it is still free, in a conspicuous degree, from the effects of three ages, which it has already survived. It is truly wonderful to behold carnations so delicate, coats of armour so glittering, draperies so finely varied, with ornamental fruits still so fresh and dewy to the eye. Each separate head might serve as a school, from its fine character and vivacity, and not a few from imitation of the antique ; while the design, as well in its naked as in its clothed parts, expresses a softness which sufficiently repels the too general opinion, that the stiff style and that of Mantegna are much the same thing. There is also an union of colours, a delicacy of hand, and a peculiar grace, that to me appears almost the last stage of the art towards that perfection which it acquired from Lionardo. His works upon canvas remind us of that exquisite taste to which he had been habituated by Squarcione, who supplied him with pictures of the same kind from various places, and indeed the whole of the above specimen discovers him to have been an artist who spared neither his colours nor his time, to produce works that might satisfy his own ideas, as well as the eye of the spectator.

His great master-piece, nevertheless, according to the judgment of Vasari, is the Triumph of Cæsar, represented in different pictures, which, becoming the prey of the Germans in the sackage of the city, were finally sent into England. They belonged to a great hall in the palace of S. Sebastiano, "which was completed," says Equicola, an historian of his native place, "by Lorenzo Costa, an excellent artist, who added to it all that pomp which used to attend upon a triumph, besides the spectators before wanting." But these pictures having perished, there yet remain other considerable relics from the works of Andrea, in a saloon of the castle, entitled by Ridolfi the Camera degli Sposi. We there behold copious productions executed in fresco, and among them several portraits of the Gonzaga family, still in good preservation ; and some genii drawn over a door-way, so joyous, animated, and airy, that nothing can be supposed to surpass them. Among collections of art we more rarely meet with specimens of him than is really believed, his genuine hand being recognised, not only by its lightness, by its rectilinear folds, or by its yellowish



landscape, spread with certain minute and broken stones ; but by the skill of its design and the delicacy of its pencil. It does not appear that he produced many pictures for private exhibition, engaged as he was in works of greater magnitude, and upon many engravings. More than fifty of these last have been enumerated, for the chief part abounding with figures ; labours which must have occupied a large portion of his best time. But there are some persons, as I have observed (vol. i. p. 116), who would considerably reduce this number, whether correctly or not posterity will, perhaps, ascertain.

The style of Andrea greatly influenced that of his age, and imitations of it are to be seen even beyond his school, which was extremely flourishing in Mantua. We enumerate among his most distinguished disciples Francesco, and one of his other sons. There is a paper yet extant, in which they undertake to complete the chamber of the castle just alluded to, of which their father, Andrea, had only painted the walls. To these they added the beautiful vaulted recess. Whoever examines it must confess that the science of foreshortening, originally attributed to Melozio, was here improved and nearly brought to perfection by Mantegna and his sons.\* In the same work appear several exquisitely drawn infantine figures, under different points of view, and admirably shortened so as to lose nothing in comparison with those of Melozio, though his painting of Paradise, drawn for the church of SS. Apostoli, was afterwards cut down and placed in the grand Palazzo Quirinale. The same sons of Mantegna likewise added lateral pictures to an altar-piece of their father, in a family chapel they had, attached to the church of S. Andrea ; and in the same place they raised a beautiful monument to his memory in 1517, which has been falsely supposed by some to be the year of his death, whereas it appears, from many authentic works, that he closed his days in 1505.

After the death of Mantegna, Lorenzo Costa held the first

\* Mantegna's *chef-d'œuvre* in this line now adorns the I. R. Pinacoteca of Milan. Brought to that city by the Cav. Giuseppe Bossi, it was purchased by the government, and represents a Dead Christ, with the two Marys weeping. The foreshortening is so perfect, the perspective so correct, that from whatever point it is viewed, the body is still seen extended in its full proportion in length.—A.

rank, an artist of whom we shall treat more at length in the Bolognese school. He adorned the palace with various histories, and the churches with many of his pictures, continuing under Francesco to reside in the same place, and afterwards under Federigo, until beyond the year 1525, in which time he produced also his picture for his family chapel. There too, like Mantegna, he wished to have his remains deposited. Following his example, he established his family in Mantua, where some of his descendants will again appear at a more modern epoch. But the young Mantegni must be referred to this more ancient period, and along with them ought to be mentioned Carlo del Mantegna, who having studied some length of time under Andrea, and cultivated a complete acquaintance with his style, afterwards introduced it, as we shall shew, into Genoa. Carlo is supposed to have assisted in the labours of the palace and the chapel above mentioned, as well as in many others ascribed to the disciples of Mantegna, among which are two histories of the ark preserved in the monastery of S. Benedetto at Mantua, where Andrea's manner appears somewhat more amplified, though boasting less beautiful forms. But few certain productions of his followers can be fixed upon, their labours being confounded by connoisseurs, from their resemblance of their style and name to those of their master. And it has thus happened in an extremely interesting historical point; for Correggio having studied, it appears, under Francesco Mantegna, was believed a scholar of Andrea, already deceased before Allegri had attained his twelfth year.

Still more celebrated than the preceding were the names of Gianfrancesco Carotto and Francesco Monsignori, of Verona. Such was the progress made by the former, that Andrea was in the habit of sending forth his labours as the work of his own hand. He was celebrated for his portraits; and for his composition, equally excellent in large as in small pieces; and he was employed by the Visconti, at Milan, as well as in the court of Monferrato, and to a still greater extent in his native place. Although an artist who flourished at so early a period, in a few of his pictures he might be pronounced more great and harmonious than Andrea himself; as we may gather from his fine altar-piece of S. Fermo, at Verona, and from

that of his Angioli, at Santa Eufemia, whose side pictures represent two virgins, very manifestly imitated from Raffaello. He is not to be confounded with Giovanni Carotto, his brother and his pupil, and very greatly inferior to him. Francesco Monsignori ought not to be referred to Verona, but to Mantua, where he established himself, honoured by the Marchese Francesco with his confidence, and remunerated in the most liberal manner. If this artist, also, does not exhibit the beautiful forms, and the purity of design so remarkable in the works of his master, he approaches nearer to the modern taste; his contours more full, his drapery less trite, and his softness more finely studied. In his drawings of animals, he was also considered the Zeuxis of his age; insomuch that he succeeded in imposing upon a real dog with a copy of the animal. In perspective he was a master; and in the refectory of the Franciscana, there is a picture of our Lord amidst the apostles, exhibiting an architecture, which, however much retouched, does not fail to produce great effect. In the pulpit of the same church is also a S. Bernardino, with a S. Lodovico, one of his most beautiful pieces;\* and elsewhere altar-grades, with figures which appear like miniature. He had a brother of the name of Girolamo, of the order of S. Domenico, also an excellent artist. The Last Supper, to be seen in the grand library of S. Benedetto, copied from that of Leonardo, in Milan, is from his hand. By many it is esteemed the best copy of that miracle of art which now remains to us. I have before treated of several of Andrea's scholars, natives of Vicenza; and another of Cremona, I shall have to mention in due time. Yet the entire series of this school will not be completed with these names, as there are specimens of many unknown artists executed in fresco, interspersed throughout different places in Mantua. They are for the most part to be met with on the façades of buildings, and in the churches; while in several of the galleries we may observe pictures in oil, which appear to exhibit more of the defects than of the excellences of Mantegna.

\* This highly lauded work by Monsignori has also been added to the valuable collection of the I. R. Pinacoteca at Milan.—A.

## MANTUAN SCHOOL.

### EPOCH II.

#### Giulio Romano and his School.

THE school of the Mantegneschi having become extinct in Mantua, another of a more beautiful and distinguished character arose, sufficient to excite the envy even of Rome. Duke Federigo had succeeded to Francesco, a prince of much enlargement of mind, and so much devoted to the fine arts, that no artist of common genius would have been equal to execute his ideas. Through the interest of Baldassar Castiglione, then extremely intimate with Raffaello, Giulio Romano was prevailed upon to visit Mantua, where he became at once engineer and painter to Duke Federigo. The duties, however, of the first, occupied him more than those of the second. For the city having been damaged by the waters of the Mincio, the buildings being insecure or badly planned, and the architecture inferior to the dignity of a capital, he was thus furnished with sufficient materials on which to employ his talents, and to render him, as it were, a new founder of Mantua; insomuch, that its ruler, in a transport of gratitude, was heard to exclaim, that Giulio was in truth more the master of the city than he himself. The whole of these works are extensively recorded in different books of architecture. The duty here required of me is to point out to the reader the originality of this artist's character; a solitary instance perhaps in history, of one who, having erected the most noble and beautiful palaces, villas, and temples, painted and ornamented a considerable portion of them with his own hand; while at the same time a regular school of his pupils and assistants was formed in Mantua, which continued for a length of years to do equal honour to the country and to the city of Lombardy.

We have already considered Giulio, in treating of the Roman school, in the character of a scholar, as well as heir and continuator of the works of Raffaello; but here he is to appear in that of a master, pursuing the method of the head of this school, both in teaching and composition. When he came to Mantua, he found abundance of ancient marbles, to which he continued to add specimens, out of which the statues, the busts, and the bassi-rilievi, still preserved in the academy, are mere relics. To such materials, collected by the Gonzaghi, he united some of his own. He was abundantly furnished with designs, as well copied from the antique in Rome, as executed by the hand of Raffaello. Nor were his own immediate studies less valuable, no designer having better succeeded in uniting freedom of invention with selection, rapidity with correctness, a knowledge of fable and of history with a certain popular manner, and facility in treating them. Upon the death of his master he began to give a freer scope to his natural genius, which inclined rather to the bold than to the beautiful, and induced him more to adopt the experience acquired by many years of application, than his own knowledge of nature and of truth. He considered it, therefore, mere amusement to adorn the palace of Mantua, and the great suburban of the Tè (to say nothing of his numerous other works), in the style that Vasari relates, and which is, in part, to be seen at the present day. So many chambers with gilded entablatures; such a variety of beautiful stucco-work, the figures of which have been removed for the instruction of youth; so many stories and *capricci* finely conceived and connected with one another, besides such a diversity of labours adapted to different places and subjects, altogether form a collection of wonders, the honour of which Giulio divided with no other artist. For he himself conceived, composed, and completed these vast undertakings.

He was accustomed himself to prepare the cartoons, and afterwards having exacted from his pupils their completion, he went over the entire work with his pencil, removed its defects, impressing at the same time upon the whole the stamp of his own superior character. This method he acquired from Raffaello; and he is commended by Vasari as the best artist known for his production of distinguished pupils.

It was the misfortune of Giulio to have the touches of his own hand, in his labours at the Tà, modernized by other pencils, owing to which the beautiful fable of Psyche, the moral representations of human life, and his terrible war of the giants with Jove, where he appeared to compete with Michelangelo himself in the hardihood of his design, still retain, indeed, the design and composition, but no longer the colours of Giulio. In these last his hand will more truly appear in his War of Troy, preserved at the royal court; in his history of Lucretia; and in those little cabinets ornamented by him with grotesques and other ingenious fancies. There we might sometimes pronounce him a Homer, treating of arms, or sometimes an Anacreon, celebrating the delights of wine and love. Nor did he employ his powers less nobly in sacred subjects, more particularly for the dome, which, by commission of the Cardinal Gonzaga, brother to Federigo, and guardian of his young nephew, he not only built, but in part ornamented, though his death occurred before he was enabled to complete his celebrated work. The paintings produced for other churches by his own hand are not very numerous; such, consisting more particularly of his three histories of the Passion, coloured in fresco, at S. Marco; of his Santo Cristoforo, in the large altar of that church, in which he is represented with an uncommon degree of strength, yet groaning under the burden of the Lord of the Universe, who in the figure of an infant is borne upon his shoulders; an incident originating in the name itself of *Cristoforo*. But let us come to the school of Giulio, in Mantua. It will not occupy many pages, since it did not mix the style of this artist, as in other places has happened, with foreign styles, being peculiarly true to its prototype, so that in each countenance we may trace, as it were, his own exact features, although copied unequally.

In his Mantuan school there appeared several foreigners, among whom Primaticcio proved the most celebrated; an artist whom Giulio employed to work in stucco, and whom, on being invited into the service of the king of France, he sent to that country in his stead. But we shall take no further notice of him here, having to treat of him more fully in our account of the Bolognese. The Veronese, who are in possession of a beautiful fresco, in the Piazza delle Erbe, with

the name of Alberto Cavalli Savonese, have supposed this painter a scholar of Giulio, but without any other foundation beyond a strong resemblance to the style of Pippi, in the naked parts. It is strange that no other specimen of such a distinguished hand should be known in Italy, nor any memorial of him, notwithstanding the great researches that have been made; nor is it very improbable that he also may have changed his country, and died in foreign parts. Benedetto Pagni from Pescia had already tried his abilities in Rome, together with Bartolommeo da Castiglioni, with Paparello da Cortona, and with Gio. da Leone; artists of whom I know not if there exist any thing beyond the name; while Pagni, who accompanied Giulio into Mantua, has been as highly esteemed by Vasari as any other name. From his hand, besides what remains in his native place, we possess a S. Lorenzo, painted in S. Andrea, at Mantua, which does credit to such a school. Companion to him in the numerous works of the Tè, we find Rinaldo Mantovano, considered by Vasari the most celebrated painter of the city, while he laments the untimely termination of his days. His altar-piece of S. Agostino, at the Trinità, proves him to have been great even in his youth, so much is the design beyond the expectation of such an age; and it has by some been pronounced the work of his master. Fermo Guisoni had a longer career; he painted in the cathedral the Vocation of S. Pietro and S. Andrea, copied from one of the most beautiful and studied cartoons of Giulio. Other pieces of his are extant, in part designed by Bertani, and in part from his own hand. Such is a picture of the Crucifixion at S. Andrea, which both in point of design and force of colouring is indeed admirable.

In this series Vasari has omitted to mention several others whom the Mantuans have enumerated as belonging to the school of Giulio, and as natives of their country. Among these is a Teodoro Ghigi, a Mantuan, as he subscribes himself, an excellent designer, and so familiar with the manner of the leader of his school, that on the decease of the latter, he was employed in the service of the prince, to complete his labours in the city and in the country. Ippolito Andreasi also painted a good deal upon the cartoons of Giulio, and produced pictures of merit in S. Barbara as well as elsewhere.

There are moreover two frescos in the dome, at the chapel of S. Lorenzo, attributed to one Francesco Perla; an altar-piece at S. Cristoforo by Gio. Batista Giacarolo, neither of them greatly celebrated in this class. Raffaello Pippi was a son of the head of the school; and there only remains of him the honourable recollection of the very promising efforts of his youthful genius, cut off in its happiest spring.

Following Giulio, his pupil, the cavalier Gio. Batista Bertani continued to labour, and to instruct the school. He had accompanied his master to Rome; he was a great architect, and an excellent writer on the subject, as well as a painter of no ordinary talent. Assisted by his brother of the name of Domenico, he ornamented several chambers in the castle of the court; and he committed various altar-pieces to different painters, in the dome erected by Giulio, in Sta. Barbara, which is the work of Bertani himself, and in other churches of the place. To some of these artists he gave his designs. He was esteemed almost as another Giulio by Duke Vincenzo, though very inferior to his predecessor. For what Vasari observes of him, that his knowledge did not equal that of his master, is no less true, than that the chief part of his own assistants surpassed him. His assistants were Gio. Battista del Moro, Geronimo Mazzuola, Paul Farinato, Domenico Brusasorci, Giulio Campi, Paul Veronese; whose works, displayed in that cathedral, do no less honour to the sanctuary than to the city. Yet let this be said without the least reflection upon his merit, which, particularly in design, was undoubtedly very great. This, indeed, we gather from his picture of the Martyrdom of Sta. Agata, which, executed from the design of Bertani by Ippolito Costa, approaches much nearer to the composition of Giulio than other works of Ippolito, drawn from his own invention.

There is reason to believe that Ippolito was of the family of Lorenzo Costa, together with Luigi, and another Lorenzo, both named Costa, and both Mantuans. Orlandi states Ippolito to have been a pupil of Carpi. Baldinucci includes him in the school of Giulio, either from his having frequented his academy, or in other ways having availed himself of his instructions and his models; and, indeed, his style betrays no slight traces of them. Lamo, who wrote an account of the



artists of Cremona, describes him to us as a master, who about 1538 instructed Bernardino Campi; and moreover gives us reason to suppose that his brother Luigi was likewise initiated by him in the art. But he proved an inferior artist, and drew his chief celebrity from his surname. Among the assistants of Taddeo Zuccari, about 1560, Vasari mentions Lorenzo Costa, a Mantuan; and it seems likely that he sprung either from Luigi or from Ippolito; and had such name conferred upon him, as was usual, in memory of Lorenzo Costa, his grandfather, or from some other relationship to him. We frequently read in the Guide of Mantua, written by Cadioli, that such a painting is from the hand of Costa, without giving his proper name; and it appears probable, that pursuing their labours in the same studio, they may have contracted a sort of family style, not indeed very correct or learned, but of a practical kind. There is a pleasing air about the heads, and some care in the colours; for the rest it is minute; not exact, nor sufficiently shaded; and in fine, modelled upon the composition of one who aimed at imitating the grace, not of rivalling the power of Giulio. The Costa are esteemed in Mantua among the last disciples of the great school; nor do I know of their having produced any pupil besides Facchetti, who devoted himself altogether to portraits.

It will here be proper to state that Giulio, in imitation of Raffaello, gave rise, by the influence of his taste, to a great number of artificers, who ornamented other professions. He was possessed of those general ideas of beauty and proportion, from which he drew his rules for the particular direction of every work; an enviable distinction of that age, in which the leading men were at once painters, modellers, and architects, extending their influence even from the noblest works of art down to vases and plates of earthenware, and cornices of wood. I am not certain whether Giulio, like Raffaello, formed the taste of another Gio. da Udine, in drawing fruits and trees, &c.; but I know that Camillo, a Mantuan, declared by Vasari to be most excellent in point of landscape,\* flourished about this period. Some specimens in fresco still continue to adorn his native place; but he chiefly produced his works in Venice,

\* In the "Life of Genga."

in Urbino, and at the ducal palace in Pesaro, where, in a chamber, since changed into an armour-room, he painted a grove, executed with so much taste and truth, that it would not be difficult to number every separate leaf upon the trees. It is certain that Giulio educated a pupil as his Perino, for his stuccos; and this was, besides Primaticcio, a Gio. Batista Briziano, commonly called Mantovano, who likewise became his Marc Antonio, engraving on copper many of the pictures of his master, as well as of other distinguished artists of his day. To him ought to be added Giorgio Ghisi, or Ghigi, who flourished at the same period; and to these succeeded Diana, daughter of Gio. Batista,\* celebrated for her fine engravings; and this branch of art, introduced into Mantua by that eminent artist, continued to prosper there for a long course of years.

Another branch of the fine arts, that of miniature, seemed to attain its perfection under one of Giulio's scholars. His name was D. Giulio Clovio, of Croazia, a regular Scopetine canon, afterwards becoming a layman by a dispensation from the Pope. He had first turned his attention to the higher branches of the art, but Giulio, who saw he possessed a peculiar talent for diminutive figures, prevailed upon him to apply himself to these; and taught him the first of any in Rome, the method of applying tints and colours in gum and water-colours, while in miniature he obtained instructions from Girolamo da Libri of Verona. He is esteemed at the head of his profession in this line. In his design he displays a good deal of study of Michelangelo and of the Roman school, though approaching nearer to the practice of a good naturalist, exquisitely graceful in his colours, and admirable in his exactness of drawing the minutest objects. Great part of his labours were undertaken for sovereigns and princes, in whose libraries may be found books ornamented by him in miniature with such a degree of truth and spirit, that we appear to view these diminutive objects rather through some camera-optica, than in a picture. It is related by Vasari, than in an Office of the

\* She is also called *Civis Volaterrana*, from her connection with that city; an instance that ought to be present to our recollection, when we find that different writers ascribe different countries to the same painter.

Virgin, made for the Cardinal Farnese, there were figures which did not exceed the size of a small ant; and that each part was nevertheless distinctly drawn. It is worth while, indeed, to read the whole description given by that historian of the miniatures there inserted, in which he likewise selected subjects adapted for a multitude of figures, such as the procession of the Corpus Domini at Rome, and the feast of the Monte Testaceo; a labour of nine years, which was distributed into twenty-six little histories. He produced numerous small portraits painted for private people (an art in which he is said by Vasari to have equalled Titian); besides a few little pictures. These are rarely to be met with in collections. There is one of the *Deposizione*, in the library of the *Padri Cisterciensi*, at Milan, a piece quite original in its composition, but which breathes altogether the taste of the golden period. Indeed, I am inclined to be of opinion that Giulio promoted this very study in Mantua; having myself seen there some exquisite miniatures, though by unknown hands. It is also worthy of notice, as Vasari remarks, that by means of Giulio, the art advanced towards perfection, not only in Mantua, but throughout all Lombardy (a state which, in the native acceptance of the term, includes also a portion of the modern Venetian territories). This we have already in part seen; and in part shall continue to see more clearly in the course of this history.

## MANTUAN SCHOOL.

## EPOCH III.

Decline of the School, and Foundation of an Academy in order to restore it.

SUBSEQUENT to the period in which Giulio flourished, the school of Mantua produced no new names which at all approached the reputation of the first. The disposition of its sovereigns was always inclined rather to invite painters of celebrity from elsewhere, with a sure prospect of being speedily and well served, than to promote the education of their young subjects in the study of an art, slow in producing fruits, and subject to rapid decay. We have already recounted a tolerable number assembled by Duke Vincenzio for the object of ornamenting his churches; of several of whom he also availed himself for the decoration of the palaces. Antonmaria Viani, called *il Vicentino*, a native of Cremona and a scholar of the Campi, thus filled the double capacity of an artist and an architect. The frieze surrounding the gallery of the court presents a specimen of their style, where in a ground of gold, are seen a group of most beautiful boys, painted in *chiaroscuro*, and playing amidst luxuriant festoons of flowers. In the same taste of the Campi he produced several sacred pieces; such as the picture of S. Michele at Sta. Agnese; the Paradiso at the Orsoline; and subsequent to Duke Vincenzio, he was employed by his three successors, and died in Mantua, after having established his family in that city.

Not very long afterwards, Domenico Feti from Rome was declared painter of the same court, an artist of whose education, received under Cigoli, I have treated elsewhere. Cardinal Ferdinando, succeeding to the dukedom of Mantua, had brought him from Rome to his own court, where he had opportunities of improving himself, by studying the finest Lom-

hard models, along with several of the Venetians. He produced many pictures in oil, for various temples and galleries ; one of which, representing the Multiplication of Loaves, exists in the Mantuan academy, abounding with figures rather truly noble than large ; but varied, shortened, and coloured in a very masterly style. A still more copious work was that in the choir of the cathedral, though his pieces in fresco, like those of Cigoli, have less merit than those painted in oil. With all the excellence of his compositions, he has certainly the fault of being too symmetrical in his groups, which consequently seem to correspond in an exact order, calculated in architecture to please both the eye and mind, but by no means so in painting. His own youthful excesses deprived Venice of this fine genius, and distinguished ornament of his art, in the very flower of his age. The names of other artists likewise engaged in the service of the same court, where a relish for the fine arts seems to have been almost indigenous, were Titian, Correggio, Genga, Tintoretto, Albani, Rubens, Gessi, Gerola, Vermiglio, Castiglione, Lodovico Bertucci, with others of eminent abilities ; some of whom were invited for particular commissions, and others permanently engaged for a length of time. Thus the city of Mantua became one of the most richly ornamented in all Italy ; insomuch that after suffering the sackage of 1630, in which the ducal palace was despoiled of the noble collection, now dispersed abroad, it still can boast, both in private and public exhibitions, sufficient to engage the curiosity of cultivated strangers for a period of many days.

The city in the meanwhile was not deficient in native artists of superior genius, such as Venusti, Manfredi, and Facchetti ; all of whom, on account of their residence in Rome, we have treated of in that school : while in that of Parma we shall have occasion to insert the name of Giorgio del Grano, supposed to be of Mantua, and of Andrea Scutellari in that of Cremona, in which he became fixed. Francesco Borgani is one of those who resided in his native place, and who adopted a good style from the paintings of Parmigianino, in which he composed several pictures in S. Pietro, in S. Simone, in S. Croce, as well as in other places, by which he deserves to be better known than he now is. This artist flourished until the latter half of the past century.

Towards the same period Giovanni Canti, while yet young, came from Parma and settled in Mantua, an artist whose merits, consisting in his landscapes and battle-scenes, are to be sought for in galleries of art, not in the specimens of his altar-pieces in churches, which are very inferior. He was one of those who lay too much stress on their rapidity of hand. Schivenoglia, whose proper name was Francesco Ranieri, was one of his scholars, equally distinguished for his battles as for his landscape; superior to his master in design, but inferior in point of colouring. Next to him Giovanni Cadioli was considered a good landscape-painter, and better in fresco than in oils. He wrote an account of the pictures of Mantua, and at the same period was one of the earliest founders and the first director of the academy for design at that place.

Giovanni Bazzani, a pupil of Canti, was endowed with a higher genius for the art than his master, and laid a better foundation for excellence by the cultivation of his mind, by careful study, and by copying from the most esteemed models. He more particularly directed his attention towards Rubens, whose footsteps he diligently pursued to the end of his career. He was long employed in Mantua and in its adjacent monastery, principally in works of fresco, displaying an easy, spirited, and imaginative character, in a manner that does credit to his genius. He was universally allowed to possess uncommon powers, but being crippled and infirm, he was unable to exhibit them as he wished; and besides, the rapid manner acquired from Canti, diminished, for the most part, the value of his works.

Giuseppe Bottani of Cremona, educated at Rome under Masucci, afterwards established himself in Mantua, where he acquired the reputation of a good landscape-painter in the manner of Poussin, and of a good figurist in that of Maratta. His best pictures are found beyond the confines of the city; in a church at Milan, dedicated to Saints Cosma and Damiano, is to be seen a Santa Paola by his hand, taking farewell of the domestics, a piece by no means inferior to that of Batoni, which is placed at its side. It had been well for his reputation as an artist had he always exerted himself with equal care, for in every composition he might have approved him-

self an excellent disciple of the school of Rome. His extreme haste, however, rendered him inconsistent with himself, so that in the city where he taught, there can hardly be enumerated one or two specimens among the great number he produced in public, which can at all vie with the Milanese. The reader may have already learned, in the course of this work, that of all faults celerity is one of the most fatal to the reputation of artists; the rock upon which many of the finest geniuses have struck. To few, indeed, has it been given to produce with rapidity and to produce well.

The academy of Mantua not only still exists, but has been furnished by the princes of the house of Austria with splendid rooms, with select casts, and other advantages for the improvement of youth, so as to render it one of the finest academies in Italy.\* There have appeared, under the auspices of Signor Volta, one of its members, compendious notices of the artists of Mantua, down from the year 1777; an earnest of a more extended work that we are in hopes of receiving from his able and accomplished pen. With these notices, as well as others afforded us in conversation with the same enlightened scholar, we have been glad to enrich the present chapter. Nor have we failed to keep in view the two Discourses upon the Letters and the Arts of Mantua, recited in the academy, and afterwards made public by the Sig. Abate Bettinelli, in which his character, as a fluent orator, and a diligent historian, in the various notes he has added, appears to equal advantage.

\* Upon the establishment of the Italian republic, according to what I have recently heard from the learned P. Pompilio Pozzetti Scolopio, public librarian at Modena, the academies were reduced to two; the one in Bologna, the other in Milan; and in the rest of the cities they continue to exist as schools of the fine arts. To both of these the government is extremely favourable, as well as to letters, both very interesting objects of public education. And now, by the union of the Venetian states, the academy of Venice is greatly strengthened and increased, established by decree of the government in the year 1724.

## CHAPTER II.

## THE MODENESE SCHOOL.

## EPOCH I.

## The Ancients.

THE state of Modena, such as it is now reunited under the happy government of the house of Este, will form the subject of the following chapter ; and no other portion of my work can be pronounced superior in point of interest to this. Since the feeble attempts of Vedriani, and of other writers, more eager than sagacious, the pictoric history of the entire dominion has been recently illustrated, as I observed at the commencement, by a distinguished historian. I have no further object in view than to adapt it to my usual method, omitting at the same time a few names, which, either from their mediocrity, from the loss of their works, or other reasons, cannot be presumed to be greatly interesting to my readers.

The antiquity of this school may be sought for as far back as 1235, at least if it may be supposed that Berlingeri of Lucca, certainly the author of a S. Francesco remaining in the castle of Guiglia, painted in the above year, likewise produced pupils to the state of Modena, a matter which is still involved in doubt. There is another sacred figure, also the production of a Modenese, consisting of the Blessed Virgin, between two military saints, a picture brought from Prague into the imperial gallery at Vienna. We read inscribed upon it in ancient character the two following lines :—

*Quis opus hoc finxit ? Thomas de Mutina pinxit ;  
Quale vides Lector Rarisini filius auctor ;*

in which we ought to read “ Barisini,” both on account of Sig.



Garampi, who is profoundly skilled in the ancient characters, having thus understood it, and because this name approaches nearer to those which, though certainly different, are known to apply to the father of Tommaso, as well in Modena as in Trevigi. In the former I know not that there now remains any thing of him but the name ; but in the latter is to be seen a very extensive work in the chapter of the Padri Predicatori. Here are represented the saints and scholars of the order, and the artist's name also appears with the date of 1352.\* The design of this piece is tolerably good for those times, as appears from the engravings taken of it by the Dominican, Father Federici, the same who presented us with a learned work upon the Antiquities of Trevigi. He discovered that the father of Tommaso, by name Borasino or Bizzarrino, an abbreviation, he says, of Buzzaccarino, became nominated to the citizenship, and to the public notaryship of Trevigi, in 1315 ; in all which his family was called di Modena, as that of Girolamo Ferrarese was called di Carpi. On the strength of these documents Trevigi may, perhaps, dispute with Modena the honour of producing such an artist ; but I shall take no share in the question. I would here merely observe that the superscription does not say "Thomas de Mutina," from which we might gather that Modena was the cognomen of the family ; but that "Thomas pictor de Mutina pinxit istud ;" whence to conclude that he there gave the name of his real country, either because he was born in Modena, or because, descended from a Modenese family, he retained his citizenship, and rather wished to appear a native of Modena than of Trevigi. However this may be, it is a signal honour for Italy to have given such an artist to Germany, a name of which the historians of that great nation have mistakenly availed themselves, in the outset of the historic series of their painters, tracing his origin to Muttersdorff, and making him the master of Theodoric of Prague, followed in succession by Wmser, Schoen, Wolgemut, and Albert Durer.

\* It was believed some time ago that this painting was produced in 1297, this date being found on the picture, and Sig. Mechel having thus published it in his catalogue of the royal gallery at Vienna. Whether it still remains thus inserted I know not ; but undoubtedly it ought not to be there.

Next to the pictures of Tommaso, ought to be enumerated an altar-piece by Barnaba da Modena, preserved together with the author's name in Alba, and dated 1377, a piece by one writer supposed anterior to Giotto; and in addition to this an "Ancona," from the hand of Serafino de' Serafini da Modena, containing various busts and entire figures, with the name also of the painter, and the year 1385. It is placed in the cathedral, and its principal subject is the Incoronation of the Virgin. In its composition it very nearly resembles that of Giotto and his school, of which, indeed, more than of any other, the whole character of the piece partakes, only the figures are, perhaps, a little more full, and as it were better fed than those of the Florentine school. If the origin of such resemblance should be sought for, let us consider that Giotto not only employed himself in the adjacent city of Bologna, but likewise in Ferrara, which, together with Modena, was then subject to the house of Este, so that one city might easily afford precepts and examples to another.

Vasari remarked at Modena some ancient paintings at S. Domenico, and he might have seen more in possession of the Padri Benedettini, and elsewhere; from which he judged, that "in every age there had been excellent artists in that place." Their names, which were unknown to Vasari, have in part been collected from MSS., consisting of a Tommaso Bassini,\* whose age and productions are uncertain, and some others of the fourteenth century, approaching nearer to a more improved era. One of these was Andrea Campana, to whom a work,

\* This information, taken from Tiraboschi, does not seem to favour the system of Father Federici, who says, that in the fourteenth century names were frequently shortened, adducing, at the same time, several examples (vol. i. p. 53). He thus explains how *Buzzaccarino* became *Bizzarrino*, *Barisino*, *Borasino*, with many more strange terms in Trevigi. Now why might not this artist's name become *Bassino*, in Modena? And if in reading *Tommaso di Bassino da Modena* in the authorities of Tiraboschi, every one perceives the name of the painter, that of the father, and of the country to which he belonged; then why, on reading upon pictures *Tommaso di Barisino*, or *Borisino da Modena*, are we bound to believe this last the name of a family; and so much more, as there were then few families distinguished by their surnames? Tommaso, therefore, wished it to be understood that he came from Modena; and if this became a surname which distinguished his family in Trevigi, it must have been at a later period, and he himself knew nothing of it.

bearing the initials of his name, in the Colorno Villa of the duke of Parma, has been attributed, representing the acts of S. Piero Martire, a piece extremely pleasing and well coloured. Another is Bartolommeo Bonasia, excellent both in painting and inlaid-work, a specimen of which he left in a picture placed in the convent of S. Vincenzo. There are, moreover, in Sassuolo, some notices of Raffaello Calori of Modena, beginning in 1452 and terminating in 1474; besides a picture of the Virgin in the best manner of those times, during which he was in the service of Duke Borso. Later than he flourished Francesco Magagnolo, an artist who terminated his career early in the sixteenth century, and one of the first who drew countenances in such a manner as to appear looking at the spectator, in whatever point of view he might observe them. His contemporaries, it appears, were Cecchino Setti, whose labours have wholly perished, with the exception of a few altar-ornaments, in the most finished taste; Nicoletto da Modena, at once a painter, and one of the very earliest engravers, whose prints are much sought after for cabinets, and are placed at the head of collections; Giovanni Munari, commended by historians, and distinguished for the great name of his son and pupil Pellegrino; and finally Francesco Bianchi Ferrari, who died in 1510. To this last has been ascribed the honour of instructing Correggio, which, however, can by no means be asserted beyond dispute. One of his altar-pieces was formerly to be seen in S. Francesco, executed with some degree of modern softness, though still partaking of the ancient stiffness, and the eyes designed without a due regard to rotundity.

In the smaller capitals, also, about this period, flourished artists of considerable merit. Reggio still boasts a Madonna of Loreto, painted in the dome by the hand of Bernardino Orsi, with the date of 1501; while in S. Tommaso, and elsewhere, we meet with some paintings of Simone Fornari, also called Moresini, and of Francesco Caprioli. I mention them here, not so much on account of the period which they adorned, as for the resemblance of their manner to the two Francia, more especially Fornari; many of his pictures having been attributed to those distinguished ornaments of Bologna.

Carpi, likewise, preserves several relics of the ancient arts: besides a frieze in the rudest style of sculpture, in the façade

of the old cathedral, a work of the twelfth century. To the same church are attached two chapels, exhibiting the commencement and the progress of painting in those parts. In one is seen the spousals of Santa Caterina, a piece so extremely infantile, that it would be difficult to find a similar example in Italy. The painting upon the walls is, however, superior; displaying an original style, no less in the drapery than in the ideas, and forcible in its action. The other chapel is divided into various niches, with the effigy of a saint in each; and in this work, which is the latest of the two, appear some traces of the style of Giotto. There is no nomenclature giving us any account of artists so very ancient. The list of the school commences with Bernardino Loschi, who, sprung from a family in Parma, signs his own name, *Carpense*, in some of his pictures. Without such elucidation, these might have been pronounced the works of one or other of the Francia. Loschi was employed in the service of Alberto Pio; and there exist memorials of him from the year 1495 until 1533. There remains on record the name of one of his contemporaries, Marco Meloni, one of the most accurate of artists, of whom every thing may be included in the observation, that his pictures at S. Bernardino, and elsewhere, partake in the same degree of the Bolognese manner. Probably he was a pupil of that school, as well as Alessandro da Carpi, enumerated by Malvasia among the disciples of Costa.

Finally, Correggio likewise cultivated the fine arts before Antonio Allegri came into the world. For not many years ago a fresco of tolerable execution was discovered in that cathedral, ascribed by tradition to Lorenzo Allegri, who, in a letter of donation, subscribed by him in 1527, is called "Magister Laurentius, Filius Magistri Antonii de Allegris Pictor." This artist is believed to have been the first instructor of Antonio Allegri, his brother's son; and it is, at least, certain that he had a school in which he taught the rules of art to another of his nephews, as I have heard from the learned Dottore Antonioli, who is busied in preparing a life of his very distinguished fellow-citizen. At present there are few paintings in Correggio displaying the taste of the artists of the fourteenth century, from which we might judge of that school. A Madonna, painted in 1511, when Antonio Allegri

had attained his seventeenth year, is, however, to be met with in the Catalogue of the Este Gallery, whither it had been transferred. It is attributed to Antonio Allegri, but there is no sufficient evidence of the fact; and we should have about equal authority for giving it to Lorenzo. The style is but middling, and in point of forms, the ancient character is not wholly laid aside in the folds of the drapery: it may, however, be pronounced of a softer tone than that of the chief part of its contemporaries, and nearer to the modern manner.

Before proceeding further, it will be right to inform the reader of a certain advantage that this tract of country, and Modena in particular, enjoyed from the commencement of the fifteenth century, consisting in the abundance of its excellent modellers in clay. Of this art, the parent of sculpture, and the nurse of painting, that city has since produced the most exquisite specimens in the world; and this, if I mistake not, is the most characteristic, rare, and admirable advantage of the school. Guido Mazzoni, otherwise Paganini, a name highly celebrated by Vasari, had the reputation of an excellent artist from the time he produced his Holy Family at St. Margherita, in 1484, presenting statues of a vivacity and expression truly surprising. This great artificer was employed by Charles VIII. both in Naples and France, where he remained upwards of twenty years, retiring at length into his native country, full of honours, to terminate his days. No slight commendation has likewise been bestowed by the historian Lancillotto, upon Gio. Abati, father of Niccolo, and his contemporary, whose sacred images in chalk were held in the highest esteem; more particularly the crucifixions, executed with a knowledge of anatomy, most exact in every separate vein and nerve. He was nevertheless far surpassed by Antonio Begarelli, probably his pupil, who by his works in clay, with figures even larger than life, has succeeded in bearing away the palm from all his competitors. In the church and monastery of the Padri Benedettini, there is preserved a noble collection of them. As he flourished during a long period, he filled those churches with monuments, groups, and statues, to say nothing of others which he produced in Parma, Mantua, and other places. Vasari praises him for "the fine air of his heads, beautiful drapery, exquisite

proportions, and colour of marble;" and the same author continues to relate, that they appeared so excellent to Bonarruoti that he said, "if this clay were only to become marble, woe betide the ancient statues." I am at a loss to imagine what species of eulogy could be more desirable to an artist; in particular when we reflect upon the profound science of Bonarruoti, and how tardy he was to praise. We ought not to omit to mention, that Begarelli was likewise excellent in design, and acted as a master, both of that and modelling, in the instruction of youth. Hence he greatly influenced the art of painting, and to him we are in a great measure to trace that correctness, that relief, that art of foreshortening, and that degree of grace approaching nearly to Raffaello's, in all of which this part of Lombardy boasted such a conspicuous share.

## MODENESE SCHOOL.

### EPOCH II.

Imitation of Raffaello and Correggio, in the Sixteenth Century.

SUCH were the preparatory efforts throughout all these districts, as far as we have hitherto considered them : but the best preparation lay in the natural talent of the young artists. Of these we are told, upon the authority of Tiraboschi, that the Card. Alessandro d'Este observed, that "they appeared to have been born with a natural genius for the fine arts : " an opinion fully borne out during the lapse of the sixteenth century, when if every province of Italy produced some great name, in painting, this little district of itself abounded with a sufficient number to reflect honour upon a whole kingdom. I commence my account from the city of Modena ; no other city of Lombardy earlier appreciated the style of Raffaello, nor did any city of all Italy become more deeply attached to, and produce more enthusiastic imitators of it. I have already treated of Pellegrino da Modena (vol. i. p. 397), called in the Chronicle of Lancillotti *degli Aretusi, alias de' Munari*. He received his education in his native place, and produced a picture there as early as 1509, still preserved at S. Giovanni, in excellent condition, and creditable to the talent of its author, even before he entered the school of Raffaello. But such was here his improvement, that his master availed himself of his assistance in adorning the open galleries of the Vatican, as well as in other works executed in Rome, sometimes along with Perino del Vaga, and sometimes by himself. Several of his pieces at S. Giacomo degli Spagnuoli boasted figures of such a truly graceful and Raffaellesque air, according to the account of Titi, that the modern retouches they received was a circum-

stance truly to be deplored. He is better known in his own country than at Rome, in particular at S. Paolo, where there remains a Nativity of our Lord which seems to breathe in every part the graces of him of Urbino. This unhappy artist had a son who, having committed homicide, was threatened with the vengeance of the parents of the deceased; and meeting with the father, they directed their fury against him, and slew him upon the spot, a truly tragic event, which occurred in 1523. Another of his sons, Tiraboschi conjectures to have been Cesare di Pellegrino Aretusi, the same, who by many writers is called Modenese, having been born in Modena; Bolognese by others, because he lived in Bologna, and there took up his citizenship. This artist, to whom we shall again refer, formed his taste in Bologna by copying Bagnacavallo, being unable to obtain the instructions of Pellegrino. A Giulio Taraschi, however, was more fortunate, and benefited much by his instructions, as appears from many of his paintings at S. Pietro, in Modena, in the Roman taste; a taste which he is said to have cultivated in two of his brothers, and transmitted to others whose names will appear as we proceed.

Somewhat later, also, Correggio began to afford a new model for the school of Modena; he who is now held their master, and whose skull is preserved, upon the example set by Rome (vol. i. p. 415), in the academy recently opened with so much splendour. He employed himself a good deal in Parma, in which school we shall more decidedly treat of him, though he also in some measure adorned Modena, Reggio, Carpi, and Correggio; drawing scholars from all these places, who will appear in a catalogue with the rest in their appropriate chapter. In this way he early began to exercise an influence over the school of Modena, and to be esteemed in it a sort of master, whose manner might be pursued with advantage, either in emulating it altogether, or uniting it with that of Raffaello.

This became more particularly the case when his fame increased, after his decease; and when the best specimens he left behind him were collected by degrees, both from the capital and from the adjacent cities, by different dukes of Este, to adorn their gallery, where they were to be seen until



nearly the middle of the present century.\* At that period Modena was thronged with artists of every country, coming to take copies of those great productions, and to study the rules of their composition; an object in which the natives themselves were not remiss; insomuch that we trace vestiges of their imitation in every separate hand. In regard, however, to the earliest and more ancient, it would appear that their predilection and their genius were more decidedly directed towards Raffaello and the Roman manner; whether it be that exotic commodities are more highly valued than those of native growth, or whether it were that the successors of Pellegrino alone continued for a length of time to instruct youth, and to maintain a reputation in those parts.

It would be desirable in the history of so excellent a school, that writers should inform us by whom many of those masters were educated who flourished towards the middle, or latter half of the century. Observation, however, may in some degree serve to supply the omission of historians, as the style in many approaches so nearly that of Raffaello, as to lead us to conclude that they must have imbibed it from Munari himself, or from the Taraschi, who succeeded him in his school.

Among the works of Gaspare Pagani, who was also a portrait-painter, the picture of S. Chiara is the only remaining specimen. Of Girolamo da Vignola, a few frescos remain at S. Piero. Both were professed imitators of Raffaello; but the last one of the most happy whom that age produced. Alberto Fontana displayed equal excellence in his frescos, and ornamented both within and without the public market-place; pictures, says Scanelli, which appear like Raffaello's, while he erroneously ascribes them to the hand of Niccolò dell' Abate. And in truth, from the observation of Vedriani, the style of one very much resembles that of the other; whether they may have both equally imbibed it from Begarelli, which the same historian seems to insinuate, or whether they derived it through some other channel, in the academy of Munari. Still the similitude of their manner is not such as to merge their more

\* Francesco III. disposed of one hundred pictures to the court of Dresden; among which were five from the hand of Correggio, for 130,000 scellini, which were coined in Venice.

peculiar distinctions ; so that if the heads of Alberto's figures are remarkable for a fine air, and for tints that rival those of Niccolo, we can easily point out less perfect design, and occasionally a certain rudeness and heaviness. But let us turn to his competitor, and dwell upon the subject more at length, as becomes the character of a painter, enumerated by Algarotti "among the first who have adorned the world."

He is supposed by some to have been instructed by Correggio, an assertion which cannot wholly be discredited, when we cast our eye upon some instances of his foreshortening, and of his fine rilievo. But Vasari nowhere mentions such a circumstance ; and it is only on advertng to the Martyrdom of the chiefs of the Apostles, painted by him at the Monaci Neri, that he remarks, that the figure of an executioner is taken from a picture by Correggio at S. Giovanni of Parma. Whoever may have been the tutor of Niccolino, he very evidently betrays his enthusiasm for the Roman school, in his frescos at Modena, supposed to be one of his earliest works. The same might be averred of his twelve fresco pictures upon the twelve books of the *Æneid*, removed from the fortress of Candiano, and now adorning the ducal palace ; sufficient of themselves to exhibit him as an excellent hand in figures, in landscape, in architecture, and in animals ; in every merit requisite to a distinguished disciple of Raffaello. Proceeding at a maturer age to Bologna, he painted under the portico of the Lions, a Nativity of our Lord, in such a manner that neither in those of Raffaellino del Borgo, nor of any other artist educated in Rome, do I recollect meeting with so decided a resemblance to the head of the school. I know that a distinguished professor was in the habit of pronouncing it the most perfect painting in fresco that the city of Bologna possessed. It formed likewise the admiration and model of the Caracci, no less than other works of Niccolino, remaining in the city. Among these, the most admired by strangers, is that fine *Conversazione* of ladies and youths, which serves for a frieze in the hall of the Institute. Next to Raffaello this artist did not refuse to imitate some others. There is recorded, and indeed impressed upon the memory of most painters, a sonnet of Agostino Caracci, from which we learn, that in Niccolino alone were assembled the symmetry of Raffaello, the terror of

Michelangelo, the truth of Titian, the dignity of Correggio, the composition of Tibaldi, the grace of Parmigianino ; in a word, the best of every best professor, and of every school. Such an opinion, though to be taken with some grains of allowance, from a poet passionately attached to the honour of his native school, might perhaps obtain more supporters, did the pieces of Abate appear somewhat more frequently in different collections. But they are extremely rare ; no less because of the superior number of his frescos, than from the circumstance of his having passed into France at the age of forty. He was invited thither by the Abate Primaticcio, to assist him in some of his greatest works, intended for Charles IX., nor did he ever return into Italy. Hence arose the story of his having been a pupil of Primaticcio, and taking from him his cognomen of Abate ; when in fact he drew that title from his own family. About 1740 there were remaining at Fontainebleau the Histories of Ulysses, to the number of thirty-eight, painted by Niccolo from designs of Primaticcio ; the most extensive of any of his works executed in France. According to Algarotti, it was afterwards destroyed, though engravings of it, from the hand of Van-Thulden, a pupil of Rubens, still remain.

Niccolo's family, also, for a long period, continued to maintain a reputation in many branches of the art. One of his brothers, Pietro Paolo, distinguished himself by his happy manner of representing warlike skirmishes, in particular the terrific charges of horse ; several small pictures in the ducal gallery, from their peculiar character, are thus ascribed to his hand ; and they are to be seen placed immediately below those of the *Æneid*. In the *Chronicle of Lancillotto* we meet with Giulio Camillo, son of Niccolo, who accompanied his father into France ; his name thus remaining nearly unknown in Italy. The most distinguished name in the family after Niccolo, is that of Ercole, son of Giulio, though its lustre was impaired by an abandoned course of life, productive of great unhappiness. He painted a good deal ; but, as is too frequently the case with persons of his character, he diminished the value of his productions by the haste and inaccuracy of his hand. Of his superior merit, however, we are assured by the number of commissions bestowed upon him by the Modenese court, to which we are inclined to give more credit than

to the venal strains of Marino, who extols him to the skies. His picture of the Marriage of Cana, remaining in the ducal gallery, would be sufficient to establish his fame ; it is in his finest manner, and in many points displays much of the taste of the Venetian school. His most extensive work was produced for the hall of council, where he had a companion and a rival in Schedone, assisting him in those pictures which they undertook in conjunction, and vieing with him in his separate works. Nor ought it to be esteemed any diminution of his merit to have been surpassed by so great a competitor. The last of these family artists is Pietro Paolo, son of Ercole, who died in his eight and thirtieth year, 1630. I include his name here, in order not to separate him from his ancestors, of none of whom he was unworthy. Though hardly with equal genius, he pursued the manner of his father ; there is a tame expression in several of his best authenticated pieces ; I say best authenticated, because it is doubtful whether we should consider some pictures, attributed to him, as inferior specimens of his father, or the best of his own.

Besides the disciples and imitators of Raffaello, I find other artists of Modena, who during the sixteenth century became attached to a different style ; and no one among these is to be preferred to Ercole de' Setti, an excellent engraver, as well as a painter of considerable merit. A few of his altar-pieces remain at Modena ; and I have seen, though very rarely, some little pieces painted for galleries, dignified rather than beautiful in point of design. He is cautious and studied in the naked parts, nearly equal to the style of the Florentines, spirited in his attitudes, and strong in his colouring. We find his name subscribed *Ercole de' Setti*, and also in Latin, *Hercules Septimius*. Along with his name Vedriani enumerates that of a Francesco Madonnina, entitling him one of the most celebrated artists in the city ; but there is too little of his remaining in Modena to form a judgment of his style. As little also remains of Giovanni Batista Ingoni, a rival of Niccolo, as he is termed by Vasari ; and what yet exists is by no means to be held in high estimation. I have discovered nothing from the hand of Gio. Batista Codibue, though I have read of his Annunciation at the Carmine being highly esteemed, besides other productions both in painting and sculpture.

High commendations have likewise been bestowed upon Domenico Carnevale for his frescos, that have now perished, though a few oil-paintings still exist, held in much esteem ; one of the Epiphany, belonging to one of the prince's collections, and another of the Circumcision, in the palace of the Conti Cesi. He also distinguished himself at Rome ; and it will be sufficient to add, that he was the artist selected to restore the pictures of Michelangelo, as we find recorded in the notes to Vasari.

Reggio boasts the honour of having derived its first school from Raffaello ; and Bernardino Zacchetti is supposed to have been one of his disciples, though the authorities cited to this effect by most historians are not entirely conclusive. Perhaps his picture at S. Prospero, designed and coloured in the taste of Garofolo, and others which partake of that of Raffaello, may have given rise to this opinion. But Italy then abounded with the disciples of that great master, no longer instructed, indeed, by his voice, but by his paintings and engravings. The works, said to have been produced by him in Rome, and the assistance afforded to Bonarruoti, in his labours at the Sistine chapel, are assertions of Azzari, contained in his *Compendio*, which remain unquestioned by any ancient writer. We might, more easily, however, grant him the proposition of Giarola having been a pupil of Correggio, and as such I have reserved him for the school of Parma.

Not long after these flourished Lelio Orsi, of Reggio. Banished from his native place, he took up his residence at Novellara, a city then in the possession of the Gonzaghi, where he established himself, and derived his name of Lelio da Novellara. This distinguished character, of whom no account had been given, beyond a slight notice in the *Abbecedario*, has recently been honoured with an excellent life, from the pen of the Cavalier Tiraboschi, compiled from a variety of sources. Whether he was really a disciple of Correggio still remains a disputed point with historians, though it is certain he flourished sufficiently near, both in regard to time and place, to have become acquainted with him. He, at least, studied and copied his works, of which there is an instance in a copy of the celebrated Night, in possession of the noble house of Gazzola, at Verona. Nor are there wanting writers who maintain

that Parma, likewise, was embellished by his hand, a city in which the chief ornaments of that school employed themselves. And there are false accounts, still in some measure credited, of his having been a pupil of Michelangelo ; of Correggio having corresponded with him, and even consulted him in his designs. It is true, indeed, he is an ingenious, accurate, and powerful designer. Whether he imbibed his taste at Rome, as Tiraboschi, upon the authority of a MS., seems to believe ; or from Giulio in the city of Mantua ; or, again, from studying the designs and models of Michelangelo ; a knowledge of the path being itself sufficient to enable enlightened spirits to run the same career with success. Decidedly his design is not of the Lombard school ; and hence arises the difficulty of supposing him one of the scholars of Correggio, in which case his earlier pieces, at least, would have partaken of a less robust character. He has admirably succeeded, however, in attaining the same grace in his chiaroscuro, in the spreading of his colours, and in the beauty and delicacy of his youthful heads. Both Reggio and Novellara possess many of his pictures in fresco, now, for the most part, perished ; and we are indebted to the glorious memory of Francesco III. for such as are now to be seen at Modena, in the palace of his highness, transferred thither from the fortress of Novellara. Few of his altar-pieces remain in public in either of the cities, the rest being removed ; one of which last, representing the Saints Rocco and Sebastiano, along with S. Giobbe, I happened to meet with in the studio of Signor Armano, at Bologna. A few others attributed to him at Parma,\* at Ancona, and at Mantua, are by no means of so authentic a character ; and there is every reason to believe that Lelio, dividing his time between Reggio and Novellara, never absented himself from those places long together ; and has thus remained less known than many other painters of inferior rank. The silence of Vasari, of Lomazzo, of Baldinucci, as well as the chief part of foreigners, is thus likewise accounted for.

From the school of Lelio, in all probability, sprang Jacopo Borbone, of Novellara, who, in the year 1614, painted a portion of the cloister at the church of the Osservanti, in Mantua ; also, Orazio Perucci, of whom there remain various pictures in

\* See Father Affò, pp. 27—124.

private houses, and an altar-piece at S. Giovanni. Raffaello Motta was undoubtedly a pupil of Orsi, better known under the name of Raffaellino da Reggio, who left in his native place a few of his productions in fresco; an astonishing genius, deserving of Rome for his theatre of action, as indeed I before observed, and of being lamented like a new Raffaello, prematurely passing away.

At this period Carpi had to boast the name of Orazio Grillenzzone, who resided mostly in Ferrara, where, enjoying the acquaintance of Tasso, he was honoured and immortalized by his pen, being rendered the subject of that dialogue, bearing for its title, "Il Grillenzzone, or the Epitaph." But none of his paintings are now to be found in that city; and even what remains of his in Carpi is of a very disputable character. I do not here speak of the celebrated Girolamo of Carpi; because he was in fact a native of Ferrara, as I elsewhere observed. There is little to be said of Ugo da Carpi, as a painter: he was of an inferior genius when he applied himself to his pencil; and fell still further below mediocrity when he became whimsical enough to paint with his fingers, recording the exploit upon the canvas, as he did in the figure of the Volto Santo, the Holy Face, at S. Pietro, in Rome. Still we ought to bear honourable testimony to his merit, as the inventor of wood engraving in two, and next in three blocks, or pieces, by which he expressed the three different tints, the shade, the middle tints, and the light.\* In this way he produced many designs

\* The Germans claim the invention of the art of engraving in wood, in *chiaroscuro*, before Ugo announced it to the Italians. For this, they produce the cards of Gio. Ulderico Pilgrim, which, although Gothic, observes Huber (p. 89), *produce an admirable effect in regard to chiaroscuro*. They make out the inventor to be very ancient, enumerating Mair and others, equally celebrated at the same period. We are told nothing, however, in regard to their mechanism, which was probably not the same as that of Ugo.

It will not here be thought irrelevant to record the new method of engraving in the Dutch manner, in imitation of coloured designs, though not executed by process of wood, but of copper. It has been introduced into Tuscany, through the efforts of the distinguished Cosimo Rossi, a gentleman of Pistoia, and vice-president of the academy. After various experiments, and making the first trials upon some representations of tombs, in the solid Egyptian style of his own invention, it soon became also imitated in other modes of engraving, and more especially in the

and inventions of Raffaello, with greater clearness than even Marc Antonio had before done ; besides opening to posterity a new path, as it were, of painting in chiaroscuro, very easily imitated and multiplied. Vasari particularly treats upon it at the close of his Introduction ; and there, no less than in other places, commends the genius of Ugo as one of the most acute that was ever directed towards the fine arts.

*Viaggio Pittorico* of Traballese. It were desirable that the before-mentioned gentleman should continue to apply the same in works of architecture and perspective ; in which he succeeds admirably also with his pencil, very happily emulating the style of Canaletto. The method ought to be explained very minutely ; but it is both too complicate and too extensive to be adapted to the degree of brevity we have bound ourselves to observe upon similar subjects.



## MODENESE SCHOOL.

### EPOCH III.

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- † The Modenese Artists of the Seventeenth Century chiefly follow the example of the Bolognese.

THE taste introduced by Munari into Modena and the state, together with the example of Correggio and Lelio, did not become wholly extinct in the seventeenth century. It was in some measure continued by several of their pupils and imitators, but in proportion as those of the Caracci grew into greater credit, gradually extending their influence over the other schools of Italy, it began to decline apace. It is well known that some of the Modenese frequented their academy, and Bartolommeo Schedone is included by Malvasia among the scholars of the Caracci. If such be the fact, we must conclude, either that his first productions are not known, or that he merely saluted that school, as it were, from the threshold; inasmuch as the larger works which are pointed out as his, betray few traces of the style of the Caracci. It seems more probable that he employed himself in following the successors of Raffaello in his native place, and in particular Correggio, of whom there remained so many original pieces. His pieces in fresco, executed in competition with Ercole Abati, about 1604, still exist in the public palace; and among these is the beautiful history of Coriolanus, and the Seven Sisters, who are meant to represent Harmony; whoever observes these will find they possess a mixture of the two characters before alluded to. There is, moreover, in the cathedral, a half-figure of S. Geminiano, with an infant boy restored by him to life, supporting himself by the saint's staff, and apparently returning his thanks. It may be enumerated among the best of his works, and bears a striking resemblance to those of Correggio. The same resemblance was affirmed from that period in other of his pictures transferred elsewhere; and Marini

mentions them in one of his letters as a kind of phenomenon. Scanelli, who wrote about forty years after the death of Schedone, also confirms such an opinion; though to make the imitation complete, he would have wished a little more practice and solidity, in which I rather think he alludes to his perspective and design, not always quite correct. For the rest his figures, both in their character and their action, are very pleasing, while his colouring in fresco is very vivid and lively; in oils he is more serious, but more harmonious, though not always free from the ill effect produced by the bad grounds usual in the age of the Caracci. His pictures on a larger scale, such as his *Pietà*, now in the academy of Parma, are extremely rare, and also his history-pieces, as the *Nativity* of our Lord and that of the Virgin, placed for lateral ornaments to an altar-piece by Filippo Bellini. Of his *Holy Families*, and little sacred pieces, there are some remaining; such as are found in galleries being highly valuable, so much so, that Tiraboschi records the sum of 4,000 crowns having been required for one of them. The court of Naples is extremely rich in them, having, together with the other Farnesian pictures, obtained also those painted by Schedone while in the service of Duke Ranuccio, his most liberal patron. This artist produced but little, being seduced by the love of gambling; nor did he survive very long after losing a large sum of money, about the end of the year 1615.

The three following names belong to the school of the Caracci, also in regard to style. Giacomo Cavedone, born in Sassuolo, but absent from the state after the period of youth, was esteemed one of the best disciples of Lodovico. Giulio Secchiari, of Modena, resided also at Rome, and in Mantua, where he produced several excellent pictures for the court, which perished in the sack of 1630. What remains of him in his native place, and in particular the *Death of the Virgin*, in the subterranean part of the cathedral, with four crowns around, is calculated to give rise to lively regret, that Giulio should not be equally well known in different collections, with the other disciples of the Caracci. Camillo Gavassetti, likewise of Modena, may boast also of a greater degree of merit than of fame; no less because he died young, than because of his attaching himself to works in fresco, which, confined to

the place in which they are produced, confine also the reputation of the artist. He is better known in Piacenza than in Modena, Parma, or, indeed, any other city. One of his paintings adorns the presbytery of the church of S. Antonino, accompanied with figures taken from the Apocalypse, so finely executed as to induce Guercino, when coming to Piacenza to complete his finest work, to bestow the highest commendation upon it; and it is still enumerated among the chief ornaments of that rich and ornate city. There is something so grand, spirited, and choice, in its whole expression, combined with so much grace and harmony of tints, that it equally surprises us when viewed together, and satisfies us when examined part by part. The action only is sometimes too extravagant, and some of the figures are hardly sufficiently studied. In fact, this artist preferred expedition to high finish; and held a dispute, reported by Baldinucci, with Tiarini, who practised and maintained the contrary, a plan by which, in all works of importance, he was preferred to him in Parma. In Santa Maria di Campagna, at Piacenza, however, where they both painted scriptural histories in opposition, Gavassetti maintains his ground against Tiarini and other competitors, very numerous and distinguished for that period.

When the pupils of the Caracci succeeded their masters in Bologna, the young artists of the neighbouring state of Modena continued to receive instructions from them, being highly esteemed in the court of Este. At that period flourished Francesco I. and Alfonso IV., both of whom, according to the history of Malvasia, were greatly attached to the followers of the Caracci; some of these they invited into their service, others they employed in their palaces, and at their public festivals; and from all they were anxious to obtain designs and pictures which they might exhibit in their churches, or in their grand collection of paintings, rendered by their means one of the richest in Europe. Hence the artists who next follow, with the exception of a very few, among whom is Romani of Reggio, will be included in one school. It seems certain that Romani studied in Venice, and there became attached to Paolo, whose style he adopted in the Mysteries of the Rosario; and even more so to Tintoretto, whose rules he usually practised, and very successfully.

Guido Reni was either the master or the prototype of Gio. Batista Pesari; if this artist, who resembles Guido in his Madonna at S. Paolo, imitated him as closely in his other works. But of this we cannot judge, as he flourished only during a short period, and part of that time in Venice, where he died before enjoying any degree of fame. Guido himself undoubtedly bestowed his instructions on Luca da Reggio, and on Bernardo Cervi da Modena. Luca I have mentioned in the preceding book. The second, according to the judgment of Guido, was possessed of distinguished talents for design; and though meeting with a premature fate in the pestilence of 1630, he left behind him works in the cathedral, and other churches, not inferior, perhaps, to those of Luca. From the same school sprung Giovanni Boulanger, of Troyes, painter to the court of Modena, and master in that city. We find, in the ducal palace, various specimens of his pencil truly delicate, though his want of good grounds in many pictures occasionally casts some reflection upon his merit. He is happy in his inventions, warm and harmonious in his colours, spirited in his attitudes, but not without some touch of excessive enthusiasm. The Sacrifice of Iphigenia, if a genuine production, is sufficient to establish his character; although the figure of Agamemnon may appear veiled in a capricious style, scarcely adapted to an heroic subject. Two of his best imitators and disciples are Tommaso Costa, of Sassuolo, and Sigismondo Caula, of Modena; the first of whom succeeded as a powerful colourist, of very general talent, and was eagerly employed by the neighbouring courts and cities in perspective, in landscape, and in figures. Reggio, where he usually resided, retains many of his productions: Modena has several, and in particular the cupola of S. Vincenzo bears proud testimony to his merit. Caula left his native place, only in order to improve his knowledge in Venice. Thence he returned with the acquisition of a copious and richly-coloured style, as Orlandi very justly remarks, in regard to his great picture of the Plague, at S. Carlo. He subsequently changed his tints, which became more languid, and in such taste are most of the pictures he produced for the ornament of altars and cabinets.

Many artists of Reggio were initiated in the art by Lionello Spada, and by Desani, his pupil and assistant in the numerous

labours he executed at that place. Among these are Sebastiano Verzellesi, Pietro Martire Armani, and in particular Orazio Talamì, who, not content, like the rest, to remain in his native place, traversed Italy, studied with unwearied care the models of the Caracci, and succeeded so well in his figures, that he might be mistaken for one of their scholars. While at Rome, which he twice visited, he devoted himself much to perspective, and very scrupulously observes its rules in the noble and extensive representations of architectural objects, which he introduced into his compositions. In all respects his style is inclined rather to solidity than to amenity. His native place boasts many of his labours, and more especially two large pictures abounding in figures, preserved in the presbytery of the cathedral. Jacopo Baccarini was an imitator of his style, two of whose pictures have been engraved by Buonvicini; a *Riposo di Egitto*, and a *S. Alessio Morto*, both of which are to be seen at S. Filippo. This artist's manner displays much judgment, accompanied with a good deal of grace. Mattia Benedetti, a priest of Reggio, commended in the *Abbecedario*, was instructed in the art of perspective by Talamì himself, and, together with his brother Lodovico, occupies an honourable place in this class. Paolo Emilio Besenzi, a particular imitator of Albano, either from natural taste or education, differs a good deal in the former from Lionello. Reggio retains many pieces, especially at S. Pietro, highly creditable to this artist's talents; besides statues and buildings in very good taste; as he succeeded in uniting, like some of the best among the ancients, the various qualities of the three sister arts.

Guercino likewise presented the state with an excellent scholar in Antonio Triva di Reggio. He distinguished himself in various cities of Italy, and even in Venice, whither he conducted his sister Flamminia, who possessed a genius for the art. Here they both employed themselves in several public works, which acquired for them the commendation of Boschini. Occasionally he adheres so faithfully to his master, as in the *Orto* at Piacenza, as not even to yield to Cesare Gennari. In other pieces he is more free; though still his manner retains strong traces of his school, really beautiful, as it is pronounced by Zanetti, and, if I mistake not, full of

truth. He finally visited the court of Bavaria, where he was employed until the period of his death.

To Guercino, also, we must refer another imitator of his style, in Lodovico Lana. He was instructed, however, by Scarsellini, and from that circumstance, has been enumerated by some among the artists of Ferrara. But Lana, most likely, was born in the state of Modena, in whose city he resided and held his school. His reputation there is great, as well on account of many very beautiful pieces, as more particularly for that in the Chiesa del Voto, in which he represented Modena freed from the scourge of the plague. It is generally agreed that he never produced a finer specimen of his art, and there are few, at this time, in those churches, that can be said to rival it in point of composition, in force of colouring, harmony, and a certain novelty and abundance of images, that produce surprise in the spectator. Lana is one of the freest among the imitators of Guercino; his touch is the same, though less strong, and in taste they exactly coincide. In his motions he has something of Tintoretto, or more properly of Scarsellini; but in his colours, and the expressions of his countenances, he preserves an originality of character. Pesari and he were rivals, as were the masters whom they respectively followed, on account of their contrast of style. Pesari, however, seemed to yield, as he transferred his talents to Venice, while his competitor became the director of an academy in Modena, which, supported by his credit, then became celebrated throughout Italy. The name of Lana continues to maintain its ground in Bologna and other adjacent places, while it is not unknown in Lower Italy. The chief part of his specimens to be met with in collections, consist of heads of aged men, full of dignity, and touched with a certain boldness of hand, which declares the master.

Those who flourished after him, belonging to the city of Modena and the state, were for the most part educated elsewhere. Bonaventura Lamberti, of Carpi, as I have observed in the Roman school, was instructed by Cignani; and there he had a noble theatre for the display of his powers. At the same period flourished Francesco Stringa, in Modena, where he painted a good deal in a style, if I mistake not, that approached, or seemed rather ambitious of approaching, that

of Lana, and Guercino himself. By some, he is supposed to have been a pupil of the first ; by others, of the second of these artists ; but it is known only with certainty, that he formed himself upon their model, and that of other excellent masters, whose works, during his superintendence of the great Este gallery, he might consult at his pleasure. Endowed with a rich imagination, spirited and rapid in execution, he produced much, which was greatly commended, both in the cathedral and in the churches. His distinguishing characteristic is the depth of his shades, the somewhat disproportioned length of his figures, and an inclination to the capricious in his actions and composition. When in advanced years, he began to deteriorate in style, a case common to most artists.

He was the first master of Jacopo Zoboli, who, proceeding from Modena into Bologna, and thence to Rome, settled there, and died in 1761, with the reputation of a good artist. This he in a high degree acquired by his labours in the church of S. Eustachio, where he is distinguished amongst the more modern productions by his S. Girolamo, displaying singular diligence, polish, and harmony of colours, by no means general in those times. The Primaziale of Pisa also boasted a grand picture by his hand, representing S. Matteo, in the act of dedicating a young princess to a holy life, by the imposition of the sacred veil. Two other artists of Modena, Francesco Vellani and Antonio Consetti, who died near the same time, not very long ago, were instructed in the art by Stringa and his school. Both are in a taste much resembling that of the Bolognese of their own age. The former however, is not so accurate in point of design as the latter, a strict and commendable master in that art. It is true, he has a crudeness of colours, not very pleasing to the eye ; no new circumstance in an artist educated in the school of Creti. Both Modena and the state are in possession of many of their pieces.

Still more modern artists have supported with honour the reputation of such predecessors ; but I could not here, without deviating from my original system, venture to mention them. The place will invariably serve to forward instruction ; a collection of designs and paintings being now exhibited in the ducal gallery, which does honour to Italy, no less than to the

noble taste of the family of Este that established it. Nor has it omitted, from time to time, to provide for young artists the assistance of the academy, which continued to flourish there, from the times of Lana, often closed, and afterwards reopened, until beyond the age of Consetti. But it proved too difficult an attempt to support another academy so near that of Bologna, so widely distinguished and attended.\*

The same celebrated state, so fruitful in every kind of merit, produced also able professors in other branches of the art. Lodovico Bertucci, of Modena, was a painter of capricci, which were at that period much admired and admitted even into palaces; and perhaps there are many of his specimens still preserved there, but known under other names. A Pellegrino Ascani, of Carpi, was an admirable flower-painter, and was succeeded, after a long interval, by Felice Rubbiani. This last was a scholar of Bettini, the companion of his travels and the imitator of his taste. He was a favourite at court, in the cities, and the vicinity; and had commissions bestowed upon him to the number of thirty-six pictures, by the Marchesi Riva, of Mantua, all of which he varied in the most astonishing manner. There was, moreover, a Matteo Coloretti, from Reggio, excellent in portraits, and a lady of the name of Margherita Gabassi, who succeeded admirably in humorous pieces. Nor ought we to omit the name of Paolo Gibertoni, of Modena, who settled at Lucca, and for this reason less known in his native place. His grotesques in fresco boast no ordinary merit; and these he varied with every species of strange animals, executed with great spirit. He was likewise very pleasing in his landscapes, which rose in value after his death, and are still much esteemed.

Most part of the artists of the Modenese state distinguished themselves in ornamental work and in architecture; such as Girolamo Comi, whose fine perspectives deserved to have been accompanied with superior figures; and Gio. Batista Modonino, called by mistake Madonnino in the Dictionary of Artists, who acquired a high reputation in Rome, and probably left several

\* The latest attempt to restore it was made in 1786, when it continued to flourish with some credit, during ten years. In the close of the year 1796 it assumed the name of school, as I before remarked, directed by a master in the art of designing figures, together with an assistant.



frescos in the Palazzo Spada. He died of the plague, in Naples, 1656. Antonio Ioli met with a better fate there, about the same period ; having acquired the theory of architecture, he passed into Rome, and entering the school of Pannini, he became one of the most celebrated painters in architecture and ornamental work known to the present century. Applauded in the theatres of Spain, England, and Germany, all of which he adorned, he afterwards went to Naples, and became painter to Carlo III. and to his successor. Giuseppe Dallamano, a weak man, and, as it is said, unacquainted with his alphabet, was ignorant even of the common principles of the art ; though by an extraordinary sort of talent, and especially in colouring, he attained a degree of excellence truly surprising, even to the learned ; by which he continued to live, employing himself in the service of the royal family at Turin. His pupil Fassetti was, likewise, an extraordinary character ; applying himself, at the age of twenty-eight, to the grinding of colours, he soon began to imitate his master ; and ultimately, with the assistance of Francesco Bibiena, he became one of the most skilful among the theatrical painters of Lombardy. He came from Reggio, as well as his contemporary Zinani and the younger Spaggiasi, both educated in the school of Bibiena ; although of the father of Spaggiasi, who died in the service of the king of Poland, the master's name remains unknown. To these we might add the name of Bartoli, Zannichelli, Bazzani, and of others, either yet flourishing or deceased ; names by which the Cavalier Tiraboschi is justified in observing, that " Reggio had the honour of having at all times produced excellent theatrical painters."

Carpi enjoys a different kind of honour, though as great in its way. For there were first commenced the works termed a *scagliola* or a *mischia*, of mixed workmanship, the first inventor of which was Guido Fassi, or del Conte.\* The stone, called selenite, forms the first ingredient in it. It is

\* In the " *Novelle Letterarie of Florence*," 1771, it is asserted that this art was introduced about two ages back into Tuscany, giving rise to imitations of marbles, besides some fancy-pieces. I have diligently sought after specimens thus antique, both at Florence and at Vallombrosa, where this art was in great vogue ; but what I have seen are very trivial in their character, nor do they appear of so ancient a date.

pounded and mixed with colours, and by the application of a certain glue, the composition becomes as hard as stone, forming a kind of marble, capable, with further care, of taking a gradual polish. The first trial was made upon cornices, which thus assume the appearance of fine marbles; and there remain also in Carpi, of the same composition, two altars by the hand of Guido himself. His fellow-citizens began to avail themselves of this discovery; some adding one thing to it, and some another. Annibal Griffoni, a pupil of Guido, applied it to monuments, and even ventured upon the composition of pictures, intended to represent engravings upon copper, as well as pictures in oil; an attempt not very successful, inso-much that the specimens by his son Gaspero are not valued beyond a few tabernacles, and things in a similar taste. Giovanni Cavignani afforded assistance first to Guido, and next to Griffoni, surpassing both in a skilful application of the art. Thus, the altar of S. Antonio, in the church of S. Niccolo, at Carpi, is still pointed out as something extraordinary, consisting of two columns of porphyry, and adorned with a pallium embroidered with lace; an exact imitation of the covers of the altar, while it is ornamented in the margin with medals, bearing beautiful figures. Nor is the monument from the hand of one Ferrari in the cathedral, less perfect in its kind; where the marbles are so admirably counterfeited, that several tourists of the best taste have been induced to break a small portion, to convince themselves of the fact. There are, also, pictures preserved in private houses thus drawn by Cavignani; one of which consists of the Rape of Proserpine, executed with much elegance, in possession of Signor Cabassi.

Leoni, who resided in Cremona, was a disciple of the Griffoni, and the artificer of two very beautiful desks, preserved in the ducal museum at Modena, as well as Paltronieri and Mazzelli, who introduced the art into Romagna, where it still continues to flourish. We there meet with altars, that equally deceive the eye by their colour, and the touch by the freshness of the marble. But the most celebrated pupil of the Griffoni was a priest called Gio. Massa, who, together with Gio. Pozzuoli, produced wonderful specimens of the art in his native place, in the adjacent cities, in Guastalla, Novellara, and elsewhere. The priest proved equally successful in draw-

ing distant views, gardens, and in particular architecture, besides adorning with it tablets, and coverings of altars, in such a manner as to reach the very perfection of the art. The most dignified objects possessed by Rome were those which he most delighted in for his views ; such as the façade of the temple of the Vatican, its colonnade, and its piazza. It appears the duke of Guastalla took singular pleasure in similar works ; and at his desire were prepared those two little tables, in the possession of Signor Alberto Pio, cited by Tiraboschi, and which were, perhaps, the master-pieces of Massa. No objects appeared to me more remarkable than such works abounding almost in every church throughout those parts ; and it would be very desirable that the plan of representing architectural views, by this process, should become more frequent. Massa also included figures, the honour of perfecting which has fallen upon Florence ; a subject I have treated in my first volume (p. 251). I shall merely notice here, that after the practice of modelling had been brought to vie with sculpture ; and after engraving upon wood had so well counterfeited works of design, we have to record this third invention, belonging to a state of no great dimensions. Such a fact is calculated to bring into still higher estimation the geniuses who adorned it. There is nothing of which man is more ambitious than of being called the inventor of new arts : nothing is more flattering to his intellect, or draws a broader line between him and the animals that are incapable of such inventions, or of carrying them beyond the limits prescribed by instinct. In short, nothing was held in higher reverence among the ancients ; and hence it is, that Virgil, in his Elysian fields, represented the band of inventors with their brows crowned with white chaplets, equally distinct in merit as in rank, from the more vulgar shades around them.

## THE SCHOOL OF PARMA.

## EPOCH I.

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 The Ancients.

NEXT in order to the school of Modena, I rank that of Parma and its state; and I should very gladly have united them together, as other writers have done, if in addition to the distinction of dominions there had not also existed an evident distinction in point of taste; for it appears to me, as I have before had occasion to observe, that in the former of these cities the imitation of Raffaello prevailed; in the second that of Correggio. This last indeed is the founder of the school of Parma, which preserved a series of disciples for several generations, so strongly attached to his examples as to bestow no attention upon any other model. The situation in which he found the city on his first arrival is apparent from the ancient figures scattered throughout, which by no means discover a progress in the art of painting equal to that of many other cities in Italy. Not that this arose from any want of acquaintance with the arts of design; for there flourished there as early as the 12th century an artist named Benedetto Antelani, of whom a basso-rilievo, representing the Crucifixion of our Lord, is in the cathedral, which, though the production of a rude age, had nothing in sculpture equal to it that I have been able to meet with, until the period of Giovanni Pisano. Respecting the art of painting, the celebrated Father Affò has extracted very interesting notices from published documents and MSS., in order to shew, that before 1233, both figures and historical pieces had been painted in Parma.\* Upon the com-

\* The notices of the artists of Parma communicated by him to the public, are in part contained in the *Life of Parmigianino*, and partly in a humorous little work, entitled, "*Il Parmigiano servitor di Piazza*;" and some further information on this subject I have myself received from the lips of this learned ecclesiastic.

pletion of the baptismal font, about 1260, that assemblage of paintings was there executed, which may now be regarded as one of the finest remaining monuments of the ancient manner that Upper Italy has to boast. The subjects are in the usual taste of those times; the style is less angular and rectilinear than that of the Greek mosaists; and displays some originality in the draperies, in the ornamental parts, and in the composition. Above all, it shews very skilful mechanism in regard to gilding and colouring, which notwithstanding the distance of five centuries, retain much of their original strength.

Down from that period there appear in several places, both at Piacenza and Parma, further specimens of the *Trecentisti*, sometimes with annexed dates, and sometimes without any. Such as belong to Piacenza, are in the church and cloister of the Predicatori; but the best preserved of all is an altar-piece at San Antonio Martire, with histories of the titular saint in small figures, tolerably well drawn, and in costume which seems to have been borrowed, as it were, from some municipal usages peculiar to the place. Parma, likewise, possesses some of the same date, besides a few others remaining at San Francesco, in a somewhat more polished style, attributed to Bartolommeo Grossi, or to Jacopo Loschi, his son-in-law, both of whom were employed there in 1462. Subsequent to these flourished Lodovico da Parma, a pupil of Francia, whose Madonnas, executed in his master's manner, are easily recognised in Parma; and a Cristoforo Caselli (not Castelli, as he is termed by Vasari), or Cristoforo Parmense, enumerated by Ridolfi among the pupils of Gian Bellino. He produced a very beautiful painting for the hall of the Consorziali, bearing the date of 1499; and he is much commended by Grappaldo in his work *De partibus Ædium*, who next to him ranks Marmitta, of whom there is no authentic specimen remaining. Still his name ought to be recorded, were it for no other reason than his being the supposed master of Parmigianino. Along with these we may mention Alessandro Araldi, one of the scholars of Bellini, of whom there remains a Nunziata, at the Padri del Carmine, with his name, besides altar-pieces in different churches. He was indisputably a good artist in the mixed manner, that is now called antico moderno. The family of the Mazzuoli was much employed about the same period in

Parma, consisting of three brother artists, Michele and Pierilario, falsely supposed to have been the first masters of Correggio, and Filippo, called *dalle Erbette*, from succeeding better in fruits and flowers than in figure-pieces. There remains an altar-piece of Pierilario in the sacristy of Santa Lucia, executed in a method very superior to that of the "Baptism of Christ," painted for the baptismal font by his brother Filippo. But, however inferior to his other brothers in this line himself, Filippo may be pronounced at least more fortunate in his posterity, being the father of Parmigianino, whom we have so lately had occasion to commend.

Yet the two most excellent of the Mazzuoli could not, any more than their contemporaries, have been considered artists upon a great scale, when the Padri Cassinensi, instead of availing themselves of their services to decorate the tribune and cupola of their magnificent temple, dedicated to St. John, preferred inviting Antonio Allegri da Correggio, a foreigner and a youth, to undertake the immense task; a choice which may be said to have conferred a lasting obligation upon posterity. For Correggio, like Raffaello, stood in need of some extensive undertaking in order to bring his powers into full play, and to open a new path for labours upon a grand scale, as he had before done in those of a smaller class. But of an artist who forms an era in Italian painting itself, not in this particular school only, it becomes us to treat, as well as of his imitators, in a separate chapter.

## SCHOOL OF PARMA.

## EPOCH II.

Correggio, and those who succeeded him in his School.

WE are at length arrived at one of those distinguished characters, whom, from his high reputation, and the influence he exercised over the style of painting in Italy, we can by no means dismiss with our accustomed brevity. His name, however, must still be confined within compendious limits, adding whatever new information and reflections we may think best adapted for the illustration of such a subject; the life of Correggio being involved in so much obscurity, as to admit, beyond that of any other artist, of fresh discussion. The more curious may consult the notices of him by the Cavalier Mengs, contained in his second volume, a little work by Cavalier Ratti, upon the life and works of Allegri, published in Finale in 1781, and Tiraboschi in his Notices of the professors of Modena, besides Padre Affò, in his works already cited, the most accurate, perhaps, of any in point of chronology.

The whole of these writers, following the example of Scannelli and Orlandi, have complained of Vasari for having falsely asserted the abject condition of Antonio,\* sprung, in fact, from a tolerably good family in an illustrious city, and not destitute of those conveniences of fortune that might enable him from the first to obtain an education adapted to the success of his

\* In the opening of the Life we find,—“He was of a very timid disposition, and with extreme inconvenience devoted himself to incessant labour in order to provide for a numerous family.” Towards the conclusion, he adds,—“Like those who have a numerous family, Antonio was desirous” (he had four sons) “of hoarding his money, and thus soon became one of the most miserable of men.” Elsewhere it is observed,—“He held himself in slight esteem, and was satisfied with little.”

future efforts. They have also in particular reproached him with his excessive credulity, in representing him to us as a suffering and unhappy object, burdened with a numerous family, little appreciated and badly rewarded for his labours. On the contrary they observe, we know that he was respected by the great, richly recompensed, and enabled to leave a fair heritage for his family. Now I admit that Vasari is guilty of much exaggeration, though not without some show of truth; for we only need to compare the commissions and gains of Correggio with those of Raffaello, of Michelangelo, of Titian, and even of Vasari himself, to divest us of all surprise at the honest commiseration of the historian. Annibal Caracci did not only compassionate his condition, but is said to have bewailed it with his tears.\* Besides, if we reflect that the terms made use of by Vasari, of Correggio having become *si misero*, so wretched, that nothing could be worse, do not exactly signify *miserabile*, miserable, as interpreted by some of his critics, but rather mean, *miserly*, and *sparing*, renouncing certain conveniences of life, in order to spend as little as possible, it will alter the complexion of the case. In the same manner he states, or rather as some think, imagines that Antonio, though enabled to travel like others, by water, mounted horse during the summer solstice, and shortly after died. And indeed, if we consider the singular deprivations to which very wealthy people, for the same reason, will submit, we do not see how a reference to the possessions of the Allegri family, not without some degree of exaggeration, as has more than once been done, can disprove this charge of meanness and extreme parsimony. We trust that the Signor Dottor Antonioli will inform us more distinctly respecting the amount of Antonio's property, though we are inclined to believe it could not have exceeded the limits of mediocrity. The highest

\* "It almost drives me mad with grief to think of the wretchedness of poor Antonio; to think that so great a man, if he were not an angel in human shape, should be thus lost in a country which could not appreciate him, and though with a reputation reaching to the skies, destined to die in such a place so unhappily." In a letter to Lodovico, written from Parma, 1580 (Malvas. vol. i. p. 366). Annibal likewise exaggerated, because the Padri Benedettini, as well as others, were aware of the value of Antonio.



salaries received by him have been ascertained. For the cupola and larger nave of the church of San Giovanni, he was paid four hundred and seventy-two gold ducats, or Venetian zecchins, and for the cupola of the cathedral, three hundred and fifty; doubtless considerable sums, though we should consider he was occupied from the year 1520 until 1530, in the designs and labours requisite for works of such magnitude, and which prevented him from accepting other offers of any account during the interval. He earned forty gold ducats by his celebrated picture of Night; his San Girolamo brought him forty-seven ducats, or zecchins, besides his subsistence during six months he was employed on it; and thus, in equal proportion, we may suppose him to have been recompensed for the time bestowed upon his lesser pieces. The two which he painted for the duke of Mantua we may reckon at something more; but these were the only ones he produced at the request of sovereigns. Thus much being certain, it is hardly credible, that after deducting the expense of colours, of models, and of assistants, including the maintenance of his family, there should still have remained enough to leave that family in a state of affluence.

But although we admit the reality of his supposed indigence, it can form no reproach, no drawback upon the excellences of so great a man, crowning him rather with additional honour, in particular when we reflect, that with such limited means he was invariably lavish of his colours, to a degree beyond example. There is not a single specimen, whether executed on copper, on panels, or on canvas, always sufficiently choice, that does not display a profusion of materials, of ultramarine, the finest lake and green, with a strong body, and repeated retouches; yet for the most part laid on without ever removing his hand from the easel before the work was completed. In short he spared neither time nor expense, contrary to the custom of all other painters, with very few exceptions. Such liberality, calculated to do honour to a rich amateur, painting for amusement, is infinitely more commendable in an artist of such circumscribed resources. It displays, in my opinion, all the grandeur of character that was supposed to animate the breast of a Spartan. And this we would advance, no less in reply to Vasari, who cast undue reflections upon Correggio's

economy, than as an example for such young artists as may be desirous of nourishing sentiments worthy of the noble profession they embrace.

It is still current in Correggio that Antonio commenced his first studies under his uncle Lorenzo. Subsequent to which, according to Vedriani, he entered into the school of Francesco Bianchi, called *Il Frari*, who died in 1510, a school established in Modena. There also it appears he acquired the art of modelling, at that time in great repute; and he thus prepared in clay, along with Begarelli, the group of that *Pietà*, in Santa Margherita, where the three most beautiful figures are attributed to Correggio. In the same highly distinguished city it is most probable that he also laid the foundation of that learned and cultivated taste so conspicuous in his works; the geometrical skill exhibited in his perspective, the architectural rules of his buildings, and the poetry of his warm and lively conceptions. Thus his historians, judging from the specimens of his early style, assert that he must have sought it in the academy of Andrea Mantegna at Mantua; but the recently discovered fact of Andrea's having died in 1506, does away with such a supposition. It is, nevertheless, extremely probable that he acquired it by studying the works left by Andrea at Mantua, for which I can adduce various arguments. I have described pretty fully the character of Mantegna's picture of *Victory*, the most extraordinary of all he produced; imitations of this are to be met with in many of the works of Correggio, but most evidently so in the picture of his *St. George* at Dresden. The manner in which Correggio could have imbibed so exquisite a taste, was always considered surprising and unaccountable, prevailing everywhere, as we find it in his canvas, in his laying on his colours, in the last touches of his pictures; but let us for a moment suppose him a student of Andrea's models, surpassing all others in the same taste, as we before observed, and the wonder will be accounted for. Let us moreover consider the grace and vivacity so predominant in the compositions of Correggio; that rainbow as it were of colours, that accurate care in his foreshortenings, and of those upon ceilings; his abundance of laughing boys and cherubs, of flowers, fruits, and all delightful objects; and let us then ask ourselves

whether his new style does not appear an exquisite completion of that of Mantegna, as the pictures of Raffaello and Titian display the progress and perfection of those of Perugino and Giovanni Bellini.

In regard to his education in the studio of Mantegna, the generally received opinion in Lombardy is, that Vedriani must have been mistaken in a name; and that in place of Andrea, he ought to have pronounced his son Francesco, the master with whom it is maintained Correggio resided, either in quality of pupil or assistant. Mantegna's school, indeed, had risen into great reputation, having given striking proof of its excellence even in foreshortening upon the ceiling; besides surpassing Melozio, as I elsewhere observed, so as only to leave another step before reaching the modern manner. This was reserved for the genius of Correggio, in common with the master spirits of every other school, who flourished during the same period. In truth, from his very first attempts, he appears to have aimed at a softer and fuller style than Mantegna's; and several, among whom is the Abate Bettinelli, have pointed out some such specimens in Mantua. Signor Volta, member of the Royal Academy there, assured me that Correggio is named in the books of the Opera di S. Andrea, for which reason, several of the figures on the outside of the church, and in particular a Madonna, better preserved than the rest, a youthful essay, but from the hand of one freed from the stiffness of the quattrocentisti, have been attributed to him.\* In Mantua likewise I saw a little picture in the possession of the Abate Bettinelli, about to be engraved, representing a Holy Family, in which, if we except a degree of stiffness in the folds, the modern manner is complete. A few other of Correggio's Madonnas, to be referred to this period, are to be seen in the ducal gallery at Modena, with other works mentioned in various places. Among these is a picture of our Lord taking farewell of the

\* There is a document existing in the same archives, where Francesco Mantegna binds himself to ornament the outside of the church. It may thus be conjectured, that the picture of the Ascension, placed over the gateway, is from his hand, while the Madonna, evidently from another, is the work of Correggio. The master, in executing his commissions, often employed his pupil or his assistant.

Virgin mother, previous to his passion, a piece recognised as a genuine Correggio by the Abate Carlo Bianconi at Milan.\* Doubtless many of his other early productions were of an inferior description, and are dispersed abroad, either unknown, or disputed, Vasari having recorded of him that "he completed many pictures and works."

Wherefore is it then that in the published catalogues we meet with so very scanty a list of his pictures, nearly all esteemed excellent? It is because whatever does not appear superlatively beautiful has been doubted, denied, and cast aside as unworthy of him, or attributed to some of his school. Mengs himself, who investigated the relics of this great artist, and was very cautious of admitting any disputed productions, declares that he had only seen one specimen of his early style, that of his S. Antony in the gallery of Dresden. This, as well as a S. Francis and the Virgin, he painted in 1512, in Carpi, when he was eighteen years of age.† From the stiffness apparent in this last, and the contrasted softness of the others, he was led to conjecture that Correggio must have suddenly altered his manner, and attempted to penetrate into the unknown cause of it. He suspected, therefore, that what De Piles, followed by Resta, and some other writers, first advanced in his Dissertations, against the authority of Vasari, must be correct,‡ namely, that Correggio visited Rome, and having observed the ancient style, and that of Raffaello and Michelangelo, along with Melozio's pictures in the art of foreshortening, seen from below, he returned into Lombardy with a different taste, acquired during his stay in the capital.

Yet this able scholar proposes such a view of the case, with singular deference to the contrary opinion of others, and even presents his reader with arguments against that view, to the following effect:—"If he did not behold the antique" (and the same may be averred of the two distinguished moderns),

\* This excellent judge of art, more particularly in point of engravings, and also extremely skilful in portraits drawn with the pen, departed this life at the beginning of 1802.

† Thus conjectures Tiraboschi, with arguments that prove the fact rather than shew its probability.

‡ Ortensio Landi, in his Observations, had put on record that Correggio died young, without seeing Rome.—Tiraboschi.

“such as it exists in Rome, he may still have seen it as it appears at Modena and Parma; and the mere sight of an object is enough to awaken in fine spirits the idea of what it ought to be.” And my readers, indeed, will be at no loss to find examples to confirm such an opinion; Titian and Tintoretto, by the mere use of modelling, having far surpassed those who designed statues; and Baroccio happening to cast his eye upon a head of Correggio, soon distinguished himself in the same style. And if we may further adduce an example of the power of sovereign genius, from the sciences, let us look at Galileo watching the oscillations of a bell in a church at Pisa, from which he drew the doctrine of motion and the principles of the new philosophy. So likewise might this great pictorial genius conceive the idea of a new style, from a few faint attempts of art, and thus win the applauses of the world of art, bestowed upon him from the time of Vasari, as something due less to a mortal than to a god. Doubtless in the first instance he received no slight impulse from the finer works of Andrea, from the collection of ancient relics in Mantua and Parma, from the studio of the Mantegni, and that of Begarelli, equally rich in models and designs. To these we may add an acquaintance with artists, familiar with Rome, with Munari, with Giulio Romano himself; and finally the general influence of the age, everywhere dissatisfied with the meanness of the late style, and aiming at a more soft, full, and clear development of the contours. All these united in facilitating the progressive step which Correggio had to take, though his own genius was destined to achieve the task. This it was that first led him to study nature, with the eye of the ancient Greeks, and that of his great Italian predecessors. The leading geniuses of their age have often pursued the same career, unknown to each other, as Tully has expressed himself, “Et quâdam ingenii divinitate, in eadem vestigia incurrerunt.” But we must here check ourselves, in regard to this portion of the subject, having to treat of it anew at the distance of not many pages. At present we have only to inquire whether Correggio really adopted the modern style at once, as has been asserted, or by gradual study.

Upon this point it is much to be regretted that the Cavalier Mengs did not obtain a sight of some paintings in fresco,

executed by Correggio, as it is said, in his early youth, during the period he was employed by the Marchesa Gambara ; but which have now perished. For, doubtless, he would thus have been enabled to throw much light upon the subject ; and at least I could have wished that he had met with two pictures produced by Antonio in his native place, though but recently discovered, as in these, perhaps, he might have detected that sort of middle style, which is seen to exist between his St. Antony and his St. George at Dresden. The first of these has been called in question by Tiraboschi, on the ground of there being no authentic document assigning it to Correggio ; though I think it ought to be admitted as his, until stronger arguments, or the authority of experienced professors of the art, compel us to deny it. This picture was formerly placed in the chapel of *La Misericordia*, and very old copies of it are still preserved in many private houses at Correggio. It represents a beautiful landscape, together with four figures of saints, St. Peter, St. Margherita, the Magdalen, and another, most likely St. Raimond, yet unborn.\* The figure of St. Peter bears some resemblance to one of Mantegna, in his Ascension of St. Andrew, just alluded to ; while the wood and the ground are extremely like that master's composition. This fine piece was much damaged by the lights, or, as some suspect, by the varnish, purposely laid on, in order, by decreasing its value, to prevent its being carried away ; but, on the contrary, it appears for this very reason to have been removed from the altar, and a copy substituted, in which the last of the above figures was exchanged for one of St. Ursula. The original afterwards came into the possession of Signor Antonio Armanno, one of the best connoisseurs at this time known, in respect to the value of engravings, as well as of other productions of our best artists, which he has likewise, in a singular degree, the art of restoring even when much defaced. So in this instance, by the most persevering care,

\* Tiraboschi, p. 257, gives a different account of it, and appears to confound the original with the copy, which for a long time has been placed on the altar, also considerably defaced and discoloured. Respecting this picture, likewise, we hope we shall be better informed by the Dottor Antonioli, to whom we here confess our obligations for much information inserted in this chapter, obtained from his own mouth upon the spot.

during a whole year, he at length succeeded in removing this ugly veil, which concealed the beauty of the work, now renewed in all its pristine excellence, and attracting crowds of accomplished strangers to gaze upon its merits. It is generally allowed to exhibit a softer expression, in the modern style, than the St. Antony of Dresden, though yet far distant from the perfection of the St. George and others produced about the same time.

About this period, Allegri painted in the church of the Conventuals, at Correggio, what is termed an *Ancona*, a small altar-piece in wood, consisting of three pictures. It appears certain, that the two altar-pieces already mentioned opened the way also to this fresh commission; for from the written agreement, he seems to have been in his twentieth year, and the price fixed upon was one hundred gold ducats, or one hundred zecchins, which proves the esteem in which his talents were held. He here represented St. Bartholomew and St. John, each occupying one side;\* while in the middle department, he drew a Repose of the Holy Family flying into Egypt, to which last was added a figure of St. Francis. So greatly was Francesco I., duke of Modena, delighted with this picture, that he sent the artist Boulanger with the orders to copy it for him; and thus obtaining possession of the original, he dexterously contrived to substitute his own copy in its place, a deception which he afterwards repaired by presenting the convent with some fresh lands. It is believed that it was afterwards presented to the Medicean family, and by them was given in exchange to the house of Este, for the Sacrifice of Abraham, from the hand of Andrea del Sarto. It is certain that it was to be seen in the royal gallery at Florence, from the end of the last century, and was there commended by Barri, in his "*Viaggio Pittoresco*," as original. In progress

\* These two saints had already been withdrawn from the altar (Tiraboschi, p. 253), nor does a copy of them remain at San Francesco. That made by Boulanger is in the convent, and was evidently produced in haste, and upon a bad ground; hence it is neither very exact, nor in good preservation. It is, nevertheless, valuable as throwing light upon Correggio's history, and his different styles; while it also tends to prove, that if the *ancona* was made of wood, the picture was made portable, and painted on canvas.

of time, it began to be less esteemed, because less perfect, perhaps, than some of the master-pieces of Correggio, and not long after, assuming another name, it began to be pointed out by some as a Baroccio, and by others as a Vanni. The same Signor Armanno, before mentioned, who was the first to recall to mind the copy remaining at Correggio, presented us, also, with this hidden treasure. Its originality, however, was disputed from the first, it being objected, in particular, that Allegri had depicted the subject upon board, whereas this Medicean painting was found to be upon canvas. But this doubt was removed on comparing the work with the copy of Boulanger, made upon canvas; for certainly if the genuine production were really painted upon board, the imitator could hardly have succeeded in palming upon the holy brethren one of his copies upon canvas. The probability of its genuineness is still greater when we reflect, that no gallery was ever in possession of a *Repose* similar to it, so as to have contested with the city of Florence the possession of the original; so frequent an occurrence, both now and in other times, with works of art repeated in different places. Besides, the hand of the master is, in itself, nearly enough to pronounce it genuine; we see the remains of a varnish peculiar to the author; a tone of colouring perfectly agreeing with his pictures at Parma; inso-much, that many very experienced judges of art, and among others Gavin Hamilton, whose opinion carries great weight, have united in giving it to Correggio. At the same time, they admit, that it is a piece partaking of an union of his styles, during the progress of the second; and if we are careful in comparing it with his other representation of the *Repose*, at S. Sepolcro, in Parma, commonly entitled the *Madoana della Scodella*, we shall discover much the same difference as between Raffaello's paintings in Città di Castello and those at Rome. Such a distinction was noticed by some very respectable professors, even during the heat of the controversy, who agreed in declaring, that the Medicean picture in part resembled Correggio in his best manner, and in part differed from it.

There are two other pictures of his, mentioned by the Cavalier Mengs, which may be referred to the same class. One of them is the "*Noli me tangere*," in the Casa Ercolani, but



which subsequently passed into the Escorial; the other a picture of the Virgin in the act of adoring the Divine Infant, which adorns the royal gallery in Florence; both of which he declares are in a taste which he failed to discover in the most sublime and celebrated pictures of Correggio. To these we may add the Marsyas of the Marchesi Litta, at Milan, with a few other works of Correggio's inserted in the catalogue of Tiraboschi, which is the most copious extant. From such evidence it must, in short, be admitted, that this artist was possessed of a sort of middle style, between that which he formed as a scholar and that which he completed as a master. And we have equal reason for believing what has been stated respecting Correggio's having attempted a variety of styles, before he made choice of the one by which he so greatly distinguished himself, and thus laid the foundation for his pieces being attributed, as they have been, to different masters. In fact, his conceptions of the beautiful and the perfect were deduced in part from other artists, and in part created by himself; conceptions that could not be matured without much time and labour; on which account he was compelled, as it were, to imitate those natural philosophers who try an infinite number of different experiments to discover some single truth which they have in view.

During a progress thus gradually pursued, and by an artist who in every new production succeeded in surpassing himself, it is difficult to fix the precise epoch of his new style. I once saw in Rome a very beautiful little picture, representing, in the back-ground, the taking of Christ in the garden; and in the fore part, the youth Joseph, who, in the act of flying, leaves his mantle behind him; the original of which is in England, and a duplicate at Milan, in possession of Count de Keweniller; the picture at Rome bore in ancient character the date of 1505, indisputably false. A more correct one, however, is to be found upon that of the Marriage of St. Catherine, in possession of Count Brull, late prime minister to the king of Poland, which is every way corresponding to the other remaining at Capo di Monte; it bears the date of 1517. It is probable, that in this year, when the artist was just twenty-three, he had already sufficiently mastered his new style, from the fact of his having about 1518, or 1519, pro-

luced in Parma the picture which is still in existence at the monastery of St. Paul. This, after various disputes, has recently been acknowledged to be "one of the most grand, spirited, and laboured productions that ever proceeded from that divine hand;" and it has been illustrated with its real epoch, from an excellent little work of the celebrated Padre Affò. Such a work, indeed, confers a benefit upon history. He there explains the manner in which Correggio might have imitated the ancients with such advantages only as he found in Parma; and endeavours to account for the difficulty presented to us in the silence of Mengs, who, having beheld this very picture, omitted to mention it among Antonio's other works. We are relieved, also, from another difficulty in respect to the manner in which a piece representing the Chase of Diana, abounding with such a variety of loves and cupids, could have been painted for a holy monastery, accompanied by those profane representations distributed throughout the same chamber, in various circular pieces, such as the Graces, the Fates, the Vestals; a naked Juno, suspended from the heavens, in the method described by Homer, in his fifteenth book of the *Iliad*; with other similar objects, still less becoming the sphere of a cloister. But our wonder will cease when we reflect, that the same place was once the residence of a lady abbess, at a time in which the nuns of S. Paolo lived unguarded by grates; in which every abbess sought to enjoy herself; held jurisdiction over lands and castles, and, independent of the bishop, lived altogether as a secular personage, a license in those days extremely general, as is justly observed by Muratori, in his "*Italian Antiquities*," tom. iii. p. 332. The above work was a commission given by a Donna Giovanna di Piacenza, who was then the superior of the monastery; and whatever degree of learning we meet with in the painting, and in the devices or conceits, was, most probably, communicated to the artist by Giorgio Anselmi, a celebrated scholar, whose own daughter belonged to the same establishment. But we must not allow ourselves to proceed further in our notice of a dissertation, assuredly one of the most profound and ingenious that we ever recollect to have read. The pictures are about to be engraved by the hand of Signor Rosaspina, after those of S. Giovanni, in which the learned Abate Mazza is at present

so laudably engaged, no less to the advantage of the arts than of his own reputation.\*

The vast undertaking, so finely executed by Correggio, at S. Paolo, obtained for him so high a name, that the Padri Cassinensi invited him to engage in the equally extensive one of San Giovanni, entered upon in 1520,† and completed in 1524, as we find mentioned in the books. There, also, in addition to several minor works, he decorated the tribune, which being afterwards removed, in order to extend the choir, and rebuilt, was repainted, as we shall notice elsewhere, by Aretusi. On the demolition of the tribune, the picture of the Incoronation of the Virgin, the leading subject in the fresco, was saved, and is now exhibited in the royal library; and various heads of angels, which in like manner escaped the same destruction, are preserved in the Palazzo Rondanini at Rome. There are, now, in the church of San Giovanni, two pictures in oil, placed opposite to one another, in one of the chapels; one, a Christ taken from the Cross; the other, the Martyrdom of St. Placidus, both painted on canvas made for the purpose, like some of the pictures of Mantegna. On the exterior of one of the other chapels is a figure of St. John the Evangelist, executed in the noblest manner. And, finally, there is the grand cupola, where the artist represented the Ascension of Jesus to his Father; the apostles looking on in mingled veneration and surprise; a production in which, whether we regard the proportion, and the shortening of the figures, the naked parts, or the draperies, or gaze upon it as a whole, we must alike confess that it was an unexampled specimen of the art, in its kind; the terrific Judgment of Michelangelo‡ not having then assumed its place in the Vatican.

\* Some writers attempt to prove from this work that Correggio had already visited Rome.

† Tiraboschi was unable to discover any certain work from the hand of Antonio, between the years 17 and 20, of the same age. This gave rise to the assertion of Vasari's annotator, that he remained in Rome in quality of Raffaello's pupil during this interval, and on his master's death, in 1520, returned to Lombardy. Such a supposition becomes utterly void, after the above epochs adduced by us.

‡ It is worth notice, that Ratti, persuaded of Correggio's residence at Rome, has availed himself of the argument of certain figures being borrowed by him from the Judgment, *before Michelangelo had painted it.*

Astonishing, however, as such a production must be allowed to be, it will still be found to yield the palm to another, which the hand of Correggio alone could have rendered superior. This is the celebrated Assumption of the Virgin, in the cathedral of Parma, completed in the year 1530. It is indisputably more ample; and in the back-ground the figures of the same apostles are reproduced, as was customary, expressing feelings of surprise and piety, though in a manner altogether different from the former. In the upper part is represented an immense crowd of happy spirits, yet distributed in the finest order, with a number of angels of all dimensions, and full of action; some employed in assisting the flight of the Virgin, others singing and dancing, and the rest engaged in celebrating the triumph with applause, songs, torches, and the burning of celestial perfumes. In all, the countenances beam with mingled beauty, hilarity, and triumph; a halo of light seems to envelope the whole, so that, notwithstanding the piece is much defaced, it is still calculated to awaken such an enchantment of the soul, that the spectator almost dreams he is in elysium. These magnificent works, as it has been observed of the chambers of Raffaello, were calculated to promote the dignity of his manner, and led the way to that height of perfection which he attained in the difficult art of working in fresco. To estimate it aright, we ought to approach near, to mark the decision and audacity as it were of every stroke; the parts, that at a distance appear so beautiful, yet effected by few lines; and that colouring, and that harmony which unite so many objects in one, produced, as it were, in

Equally valid is his conjecture, founded upon several figures of Raffaello's, which he detected in Correggio, as if these two artists had never studied from the same book of nature. Such an opinion is asserted also by Padre della Valle, cited in our first volume, p. 401. But writers will always be liable to these mistakes, as long as they pretend to make discoveries and throw light upon ancient facts, without adhering to historical dates, and in their conjectures rather consult novelty and their own vanity than truth. But this fault, brought into vogue about the middle of the eighteenth century, has produced no little evil, both in letters and religion, and surely cannot continue to receive encouragement at this enlightened period. Let us rather trust that the love of truth, never altogether extinguished, will resume its former influence in the investigation of historical points, and that one of its leading objects will be to free both sacred and profane history from these foolish sophisms that so much obscure it.

sportful play. The renowned artist survived only four years, subsequent to the completion of the cupola; without commencing, during the interval, the painting of the tribune, for which he had pledged himself, and received part of the remuneration, which was afterwards restored to the revenues of the cathedral by his heirs. It has been conjectured, that the conductors of the works must, in some way, have given him offence; since the artist Sojaro, on being invited to paint at the *Steccata*, objects to it in the following terms: "Not wishing to remain at the discretion of so many different heads; and you know," he continues to his friend, "what was said to Correggio in the dome." Now this, it would appear, must have consisted of some expressions derogatory to his talents; probably some words which one of the artificers is said to have applied to the diminutiveness of his figures: "*Ci avete fatto un guazzetto di rane.*" "You have presented us with a hash of frogs." Words from a workman, for which Correggio might easily have consoled himself, as they did not express the opinion of the city of Parma.

He died, however, about four years afterwards, at his native place, before he had completed his undertaking; and without leaving any portrait of himself which can be considered genuine. Vasari's editor, at Rome, produces one of a bald old man, little agreeable to our ideas of Correggio, who died at the age of forty. It is taken from a collection of designs by the Padre Resta, which he entitled, the "Portable Gallery," and which both the Cavalier Tiraboschi and the Padre della Valle mentioned as having been lost. Nevertheless it exists in the Ambrosian collection, and contains, among other designs, one which Resta, in the notes added thereto, declares to be the family of Correggio, consisting of the portrait of himself, his wife, and his sons; altogether forming one female and three male heads, poor, and wretchedly attired. But it betrays evident marks of its want of genuineness, and not the least in the description of the family; inasmuch as Antonio is known to have had one son and three daughters, two of whom appear to have died at an early age. The portrait remaining at Turin, in the Vigna della Regina, engraved by the very able Valperga, bears an inscription, in part hidden by the cornice. Still I contrived to decipher the words, *Antonius Corrigius*,

*f*— (that is, *fecit*), one of the first arguments for not admitting it, as some have done, to be a head of Correggio. A further one may be derived from the inscription itself being written in large letters, and in a space occupying the whole length of the canvas, a method occasionally adopted to explain the subject of the piece, but never the name of the artist. There was another portrait sent from Genoa into England, with an inscription upon the back, indicating it to be that of Antonio da Correggio, drawn by Dosso Dossi, which is to be found in the memoirs of Ratti. I have no sort of ground for asserting such a signature to have been introduced several years subsequent; a plan which was, and still is frequently adopted, by an accurate imitation of the ancient characters; I would merely observe, that there was also a distinguished painter in miniature, of the name of M. Antonio da Correggio, who traversed Italy about the time of Dosso, and whose merits I shall treat of hereafter. Of the portrait taken of Correggio, by Gambara, in the cathedral of Parma, it would here be improper to speak, otherwise than as of an idle popular rumour. In conclusion, therefore, I am inclined to admit the seeming truth of what is advanced by Vasari, that this noble artist entertained no idea of transmitting his likeness to posterity, not justly estimating his own excellence, but adding to his numerous other accomplishments that of a remarkable modesty, conferring real honour upon our history.

The latest and most perfect style of Correggio has been minutely analysed by the Cavalier Mengs, in the same manner as he examined that of Raffaello and of Titian. And in this famous triumvirate he accorded to him the second rank, after Raffaello, observing, that this last depicted more exquisitely the affections of the soul, though inferior to him in the expression of external forms. In this, indeed, Correggio was a true master, having succeeded by his colouring, and yet more by his chiaroscuro, in introducing into his pictures an ideal beauty, surpassing that of nature, and at the same time attracting the admiration of the most learned, by an union of art and nature in its rarest forms, such as they never before beheld. And such admiration, and such applauses, were in particular bestowed upon his St. Jerome, preserved in the academy at

**Parma.** Algarotti declares, that he was inclined to prefer it to any other of his productions ; and to exclaim in his heart : “ Tu solo mi piaci ! ” “ Thou alone pleasest me ! ” Annibal Caracci himself, upon first beholding this picture, as well as a few others from the same hand, declares, in the letter already cited to his brother Lodovico, that he would not even exchange them with the St. Cecilia of Raffaello, which is still to be seen in the city of Bologna. And it may be truly said, that the same art that had been carried to such a pitch of sublimity by Michelangelo—to such an exquisite degree of natural grace and expression by Raffaello, and from Titian received such inimitable perfection in its tones of colouring—displayed in Correggio such an union of excellences, as in the opinion of Mengs, carried the whole of these to their highest point of perfection, adding to all their dignity and truth his own peculiar elegance, and a taste as captivating to the eye as to the heart of the spectator.

In design he exhausted not all that depth of knowledge, so conspicuous in Bonarruoti ; but it was at once so great and so select, that the Caracci themselves adopted it for their model. I am aware, that Algarotti considered him to be somewhat incorrect in the expression of his contours ; while Mengs, on the other hand, defends him very warmly from such a charge. Truly, there does not appear the same variety in his lines as is to be found in Raffaello and the ancients, inasmuch as he purposely avoided angles and rectilinear lines, preserving as much as lay in his power, an undulating sweep of outline, sometimes convex and sometimes concave ; while it is maintained, that his grace results, in a great measure, from this practice ; so that Mengs in uncertainty appears at one time to commend, and at another to excuse him for it. He is lavish of his praises on the design of his draperies, on whose masses Correggio bestowed more attention than on the particular folds ; he being the first who succeeded in making drapery a part of the composition, as well by force of contrast as by its direction ; thus opening a new path which might render it conspicuous in large works. In particular, his youthful and infantile heads are greatly celebrated ; the faces beaming with so much nature and simplicity, as to enchant, and to compel us, as it were, to smile

as they smile.\* Each separate figure may be pronounced original, from the infinite variety of foreshortenings he has introduced; there is scarcely a single head that is not seen from a point of view either above or below; not a hand, not a whole figure, whose attitude is not full of an ease and grace of motion, beyond example. By his practice of foreshortening figures upon ceilings, which was avoided by Raffaello, he overcame many difficulties still remaining to be vanquished after the time of Mantegna, and in this branch of perspective is justly entitled to the merit of having rendered it complete.

His colouring is allowed to correspond beautifully with the grace and selection of his design, Giulio Romano having been heard to assert that it was altogether the best he had ever seen; nor was he averse to the Duke of Mantua giving the preference to Correggio above himself, when about to make a presentation of pictures to the Emperor Charles V. Equal commendation is bestowed upon him by Lomazzo, when he pronounces that, among the colourists, he is to be considered rather as unique than as rare in point of merit. No artist before him ever bestowed so much attention upon his canvas, which after a slight covering of chalk, received his colours, both in point of quantity and quality, as we have before stated, from a lavish hand.† In the *impasto*, or laying on his colours, he approaches the manner of Giorgione, in their tone he resembles Titian,

\* This is an expression of Annibal Caracci. Elsewhere he observes: "This kind of delicacy and purity, which is rather truth itself than verisimilitude, pleases me greatly. It is neither artificial nor forced, but quite natural."

† One of the professors being employed in restoring a piece of Correggio, analyzed the mode of colouring. Upon the chalk, he said, the artist appeared to have laid a surface of prepared oil, which then received a thick mixture of colours, in which the ingredients were two-thirds of oil and one of varnish; that the colours seemed to have been very choice, and particularly purified from all kinds of salts, which in progress of time eat and destroy the picture; and that the before-mentioned use of prepared oil must have greatly contributed to this purification by absorbing the saline particles. It was, moreover, his opinion that Correggio adopted the method of heating his pictures, either in the sun, or at the fire, in order that the colours might become as it were interfused, and equalized in such a way as to produce the effect of having been poured, rather than laid on. Of that lucid appearance which, though so beautiful, does not reflect objects, and of the solidity of the surface, equal to the Greek pictures, he



though in their various gradations, in the opinion of Mengs, he is even more expert. There prevails likewise in his colouring a clearness of light, a brilliancy rarely to be met with in works of others ; the objects appear as if viewed through a glass, and towards evening, when the clearness of other paintings begins to fade with the decay of light, his are to be seen as it were in greater vividness, and like phosphoric beams shining through the darkness of the air. Of the kind of varnish for which Apelles has been so commended by Pliny, we appear to have no idea since the revival of the art, or if, indeed, we at all possess it, we must confess our obligations to Correggio. Some there have been who could have liked more delicacy in his flesh tints ; but every one must allow, that according to the age and the subjects he had to deal with, he has succeeded in varying them admirably, impressing them at the same time with something so soft, so juicy, and so full of life, as to appear like truth itself.

But his grand and mastering quality, his crowning triumph and distinction above all the other artists known to us, is his thorough knowledge of lights and shades. Like nature herself he does not present objects to us with the same force of light, but varied according to the surfaces, oppositions, and distances ; it flows in a gradation insensibly increasing and diminishing, a distinction essential in aerial perspective, in which he is so great, and contributing finely to the general harmony. He observed the same principle in his shades, representing the reflection of colour upon each, in so delicate a degree, that though using them so abundantly, his shadows are always varied like nature's, never monotonous. This quality is eminently conspicuous in his night-piece in the Dresden gallery ;\* and in his Magdalen, there seen reposing in a cave ;† a small picture it is true, but estimated in the purchase at twenty-seven thousand crowns. By the use of

remarks, that it must have been obtained by some strong varnish unknown to the Flemish painters themselves, who prepared it of equal clearness and liveliness, but not of equal strength. See vol. i. p. 60.

\* It is more accurately entitled by others the *Opening of Day*.

† The Magdalen at Dresden has not in the back ground a cave, but a desert spot. For this we refer to the engraving by the Cav. Professor Longhi, after an exact design from the original, and to the numerous copies of this little painting which still exist.

his chiaroscuro he not only gave superior softness and rotundity to his forms, but displayed a taste in the whole composition, such has had never been witnessed before. He disposed the masses of his lights and shades with an art, purely natural in its foundation, but in the selection and effect altogether ideal. And he arrived at this degree of perfection by the very same path pursued by Michelangelo, availing himself of models in clay and wax, the remains of some of which are said to have been found in the cupola at Parma not many years ago. It is also currently reported, that while employed in that city, he engaged the assistance of the famous modeller Begarelli, whom he conducted thither at his own expense.

Though excellent in all, in other portions of his art he cannot be pronounced equally excellent. His conceptions were good, but occasionally they betrayed a want of unity, representing as he did one and the same story in different parts. Thus in the fable of Marsyas, in the Palazzo Litta at Milan, his contest with Apollo, Minerva consigning him over to punishment, and the punishment itself, are distributed into separate groups. The same kind of repetition will, I think, be found in the story of Leda, executed for Charles V., in which the swan is twice brought into view, proceeding by degrees to familiarize himself with her charms, until in the third group he possesses her. In fact his inventions, for the most part, are like the strains of Anacreon, in which the young loves, and in sacred themes the angels, are introduced under the most agreeable forms and actions. Thus in the picture of S. George, they are seen sporting about the sword and helmet of the saint; and in S. Jerome an angel is engaged in shewing our Lord the book of that great doctor of our holy church, while another is holding under his nose the uncovered vase of ointment belonging to the Magdalen. Of his powers of composition we have a proof in the execution of the cupola, already so highly commended, in which it appears as if the architecture had been formed for the effect of the painting, so admirably is this last adapted, and not the production for the place. He was fond of contrasts, no less in whole figures than their parts; but he never arbitrarily affected them, or carried them to the extravagant degree we have since beheld, in violation of all decorum and truth. In force of expression,

more particularly upon tenderer subjects, he stands, perhaps, without a rival or an example; such is his Magdalen just alluded to, as she is seen bending to kiss the feet of the Holy Child, with a countenance and action expressive of all the different beauties, scattered over the works of many other artists, a sentiment more fully expressed by Mengs: of this picture we may truly say with Catullus, "*Omnibus una omnes surripuit Veneres.*" Grief was a passion likewise depicted by him with singular power; admirably varied according to circumstances in his Dead Christ at Parma, most heartfelt in that of the Magdalen, profound in the Virgin, and in a middling degree in the other female face. And though we do not meet with many examples of a loftier cast, still he could depict the fiercer passions with sufficient power, as witness the Martyrdom of S. Placidus, in which piece an executioner is so nobly drawn, that Domenichino avowedly imitated it in his celebrated picture of S. Agnes.

Finally the costume of his sacred history-pieces is deficient in nothing we could desire; though in his fables, indeed, he might have improved it, by adhering, like Raffaello and the moderns, more closely to the ancients. Thus in his Leda he has represented Juno in the guise of an elderly lady, full of spite and jealousy, secretly beholding the stolen embraces of her lord. She approaches in nothing to the antique, either in her countenance or in her symbols, and hence in the usual interpretations she is considered as a mere cypher. In the fable of Marsyas, he bears no resemblance to the Faun; Minerva has no *Ægis*, nor any other of her usual attributes; while Apollo is endued neither with the limbs nor aspect which are awarded him at this day; and so far from boasting of his lyre, he plays upon a violin.\* Here again we might adduce a fresh argument for Correggio having never visited Rome, where even artists of mediocrity, instructed in a knowledge of the antique, knew how to avoid similar errors. In him, however, they are scarcely blemishes, and rather flattering to the name of Correggio, inasmuch as they serve more fully

\* Here Raffaello was equally in fault, having so represented Apollo in his Parnassus. Yet he was advised by his most learned contemporaries; and it is still a question among archæologists what was the form of the armed shell yielded by Mercury to Apollo.

to convince us that he partakes not the glory of his sovereign style with many masters or many assistants, standing great and alone. Regarded in this view, he appears indeed something more than mortal; and in his presence, as Annibal Caracci truly wrote, Parmigianino and others of his rank seem to shrink into nothing.\* But the productions of this great master are daily becoming more rare in Italy, such are the prices offered, so great the eagerness of strangers to obtain them, and the esteem in which he is held. We are still consoled for their loss by several ancient copies, more especially of his smaller pictures, such as the Marriage of S. Catherine, the Reposing Magdalen, the Young Man's Escape, pieces already mentioned; but to which we may add his Christ praying in the Garden, placed in the Escorial, and his Zingherina, the Gipsy Girl, in the gallery at Dresden. The most estimable among the old copies are by Schidone, Lelio da Novellara, Girolamo da Carpi, and by the Caracci, who, by dint of copying Correggio's pieces, approached very nearly the style of the originals; though more in point of design than in skill and delicacy of colouring.

Hitherto I have treated of the manner of Antonio, and in so doing have described the manner of his school; not, indeed, that any single artist at all equalled or approached him, but that all held very nearly the same maxims, mixed, in some instances, with different styles. The prevailing character of the school of Parma, by way of distinction likewise called the Lombard school, is the excellence of its shortenings, like the delineation of the nerves and muscles in that of Florence. Nor is it any reproach that its artists, in some instances, have become extravagant and affected in their foreshortening, as the Florentines in their representations of the naked limbs: to imitate well is in all places a difficult art. Its character may further be said to consist in a fine study of the chiaroscuro and of draperies, rather than of the human figure, in which few artists of the school can boast much excellence. Their

\* His words are, "It is my unalterable opinion that Parmigianino in no way approaches Correggio, whose thoughts and fine inventions are all clearly drawn from himself, always original. All other artists look out for some support, some foundations for their efforts taken from other sources; one to models, one to statues, another to cartoons: all their productions are represented such as they might have been, Correggio's such as they really are."—See second Letter to Lodovico, Malvasia, vol. i. p. 367.

contours are broad, their countenances selected rather from among the people, than of an ideal cast, being well rounded, high coloured, and exhibiting those features and that joyousness esteemed so original in Correggio, as it has been well remarked by a professor long resident in Parma. There we have reason to believe that our artist instructed more pupils than have been recorded by Vasari, to whose observations and opinions much additional matter has been supplied by writers of the present age, though doubts continue to prevail respecting some of his reputed scholars. I shall treat this great master as others have done in regard to Raffaello, comprehending, within the limits of his school, all those assistants and others who, educated in different academies, subsequently attached themselves to his, availing themselves of his instructions and examples.

First upon the list, therefore, I place his own son, Pomponio Allegri. He had hardly time to benefit by his father's instructions, or to receive his earliest rudiments, having lost him at the age of twelve. His grandfather then took him under his care, until the period of his death, occurring five years after, when he left a pretty handsome provision for the orphan, who boasted likewise no common degree of talent. With whom he pursued his education, however, is not known, whether with Rondani, a faithful disciple of his father, or with some other of the same school. It is certain he was a youth of fair abilities, and that with the aid of his father's studies he acquired some reputation, and established himself at Parma. In the cathedral there appears, wrought upon a large earthen basin, the story of the Israelites awaiting the arrival of Moses, to whom the Lord has just consigned the tablets of the law. Though not very successful as a whole, the work displays great merit in particular parts; many of the heads are beautiful, many of the motions spirited, and there are tones of colouring extremely clear and natural. It was believed that Pomponio had early abandoned the use of his pencil, disposing of his property in Correggio, and afterwards dying in great poverty at an early age. These false or uncertain reports, however, have been rendered nugatory by authentic documents brought forward by Father Affò, stating him to have enjoyed, in Parma, high reputation and honour-

able public commissions, and confirmed by a public decree recording him, while the best disciples of the school of Parma were yet alive, as being *ottimo pittore*.

We now proceed to other artists belonging to the city and state of Modena. Among these we find the name of Francesco Cappelli, a native of Sassuolo, who established himself in Bologna, without, however, leaving there any public specimen of his labours. Most probably he was employed by private persons, or, as Vedriani is led to conjecture, also by princes; though in respect to their names he is certainly mistaken. There is an altar-piece in S. Sebastiano at Sassuolo, commonly attributed to his hand, representing a figure of the Virgin, with some saints, among which last appears the titular, the most noble and conspicuous of the whole, in such fine impasto and relief, as to be attributed to the pencil of his master.

Another of the school is Giovanni Giarola da Reggio, whose productions there in fresco are to be seen in the Palazzo Donelli and other places, though they have perished in Parma. He cannot, however, be pronounced exempt from the usual negligence of fresco painters in their contours; still he was much esteemed, while he flourished, for the spirit and delicacy of his manner. Although epitaphs are by no means the most desirable sort of testimony to the worth of the deceased, it will be, nevertheless, worth while to recall that of Giarola, from which, if we deduct even nine parts of the commendation, the tenth will confer upon him no slight honour:—"Io. Gerolli, qui adeo excellentem pingendi artem edoctus fuerat, ut alter Apelles vocaretur;" who had arrived at such a masterly degree of excellence in this noble art that he was entitled to the name of another Apelles. To him we have to add a fellow-citizen and namesake of Correggio, called Antonio Bernieri, sprung from a noble stock, and who having lost his master at the age of eighteen years, inherited, in a manner, the appellation of Antonio da Correggio, thus giving rise to several historical doubts and inaccuracies. He is enumerated by Landi, and by Pietro Aretino, among the most distinguished of the miniature painters; and also mentioned by D. Veronica Gambara, Marchioness of Correggio. There is no genuine painting by him, however, in oil, though

I have no reason for refusing him the degree of reputation so general among the miniaturists; and the portrait at Turin, described in the present volume (p. 388), ought certainly, I think, to be attributed to him rather than to Antonio Allegri. He long flourished in Venice, visited Rome, and died at his native place. The next I have to add to this list is a name unknown, as far as I can learn, to history, and one which I only discovered from a beautiful design I happened to meet with in a collection by Father Fontana Barnabita, a collection mentioned by me with commendation in my first volume (p. 77). His name is Antonio Bruno, a native of Modena, and an artist who ably emulated the genius of Correggio in his grace, his nature, his foreshortenings, and his broad lights, though with far less correct a pencil.

Further, among the scholars of Parma, there remain several who acquired less fame. A Daniello de Por is mentioned by Vasari in his life of Taddeo Zuccaro, who, according to his account, received some assistance from Daniello, more in the way of instructions than example. Yet he records no other of his productions besides a piece in fresco, to be seen at Vito, near Sora, where he invited Zuccaro to join him as an assistant; nor does it appear that he commends him for any thing beyond having acquired from Correggio and Parmigianino a tolerable degree of softness of manner. In fact he must have rather occupied the place of a journeyman than of an assistant of Correggio, and I suspect he is the same from whom Vasari obtained some information respecting this artist, in particular, such as related to his avarice, which the historian had assuredly no reason either for disbelieving or inventing. But a superior pupil of the same school will be found in M. Torelli, called a native of Milan in the MS. of Resta, where he is mentioned as the companion of Rondani, in executing the frieze at San Giovanni in Parma, painted in chiaroscuro. It was taken from the design of Correggio, who received likewise the proceeds from the work. It is added by Ratti, that the first cloister of the same monastery was also adorned with singular felicity by the same hand.

The names of the following artists all enjoy more or less celebrity in Italy at the present day; but it is not therefore certain that they were all the pupils of Correggio, nor that

they all observed the same manner. Like young swimmers, some of them seem cautious of leaving the side of their master, while others appear fearful only of being seen to approach him too nearly, as if proud of the skill they had already acquired. To the first class belongs Rondani, who was employed along with Correggio at the church of S. Giovanni, and to him is chiefly attributed a grotesque contained in the monastery, assigned to the school of Antonio, though we may detect some figures of cherubs which appear from the master's hand. Yet Rondani was accustomed to imitate his master pretty accurately in his individual figures; and on the exterior of the church of S. Maria Maddalena, he drew a Madonna, that, in want of historical evidence, might have been attributed to Correggio. There is also an altar-piece at the Eremitani, representing saints Agostino and Geronimo, so much in the Correggio manner as to be esteemed one of the best pictures in Parma. But Rondani was unable to reach the grandeur of the head of the school; he is accused on the other hand of having been too careful and minute in the accessories of his art, which we gather, indeed, from one of his frescos in a chapel of the cathedral, and in general from his other works. They are rarely to be met with in collections, though I have seen one of his Madonnas, with a Child, in possession of the Marchesi Scarani at Bologna, the figure bearing a swallow in her hand, in allusion to the painter's name; besides the portrait of a man, draped and designed in the Giorgione taste, at the house of the Sig. Bettinelli in Mantua.

I have already alluded to Michelangelo Anselmi, in the school of Siena, and I again prepare to treat of him more fully, from documents since published, or which I have since read. Upon the authority of these it is very certain that he traced his family several generations back to the city of Parma; though he is denominated *da Lucca*, from the circumstance of his having been born at that place, according to Ratti, in 1591, and he has been also called *da Siena*, because, as I am inclined to conjecture, he may have resided and pursued his studies there while young. Resta, in the MS. I have so frequently cited, contends that he acquired his art from Sodoma; Azzolini, from Riccio, son-in-law to Sodoma, both of whom are known to have remained a considerable time at Lucca. There he may



have been instructed in the first rudiments, and afterwards have completed his studies at Siena, where he produced the altar-piece of Fontegiusta, which bears no traces of the Lombard style. When practised in the art he returned to Parma, he was older than Correggio, and then only capable of improving his style by availing himself of his advice and example, in the same way as Garofolo and many others, by the example of Raffaello.

When in the year 1522 Correggio was engaged to paint the cupola of the cathedral and the great tribune, Anselmi, together with Rondani, and Parmigianino, were fixed upon to adorn the contiguous chapels. The undertaking was never executed; but such a selection shews that he was esteemed capable of accompanying the style of Correggio, and his works sufficiently attest that he became a devoted follower of it. He is full in his outlines, extremely studied in the heads, glowing in his tints, and very partial to the use of red, which he contrives to vary and to break as it were into different colours in the same picture. Perhaps his least merit consists in his composition, which he sometimes overloads with figures. He painted in various churches at Parma; and one of the most pleasing of his productions, approaching nearest to his great model, is at S. Stefano, in which S. John the Baptist along with the titular saint, is seen kneeling at the feet of the Virgin. His largest work, however, is to be met with at the Steccata, where, upon the testimony of Vasari, he executed the cartoons of Giulio Romano. But this is disproved by the contract, which assigns to Anselmi himself a chamber in which to compose his cartoons; nor did Giulio do more than send a rough sketch of the work to Parma. In collections his specimens are rare and valuable, although he flourished, to say the least, as late as the year 1554, in which he added a codicil to his will.

Bernardino Gatti, named from his father's profession Soiaro, of whom I shall again make mention in the Cremonese school, is an artist, who, in different countries, left various specimens of his art. Parma, Piacenza, and Cremona abound with them. He ranks among the least doubtful disciples of Correggio, and was strongly attached to his maxims, more especially in regard to the subjects treated by the hand of his master. His picture

of a *Pietà*, at the *Magdalen*, in *Parma*, that of his *Repose* in *Egypt*, at *S. Sigismond*, in *Cremona*, with his *Christ* in the *Manger*, at *S. Peter's*, in the same city, afford ample evidence of his power of imitating *Correggio* without becoming a servile copyist. No one has emulated him better in the delicacy of his countenances. His young girls and his boys appear animated with the spirit of innocence, grace, and beauty. He is fond of whitish and clear grounds, and infuses a sweetness into his whole colouring which forms one of his characteristics. Nor does he want relief in his figures, from which, like the head of the school, he seems never to have removed his hand until he had rendered them in every way perfect and complete. He possessed singular talent for copying, as well as for imitating those masters whom he had engaged to assist. He succeeded to the place of *Pordenone*, in *Piacenza*, where he painted the remainder of the tribune at *S. M. di Campagna*, of which *Vasari* observes, that the whole appeared the work of the same hand. His picture of *S. George*, at the same church, is deserving of mention, placed opposite to that of *S. Augustine* by *Pordenone*, a figure displaying powerful relief and action, which he executed from the design of *Giulio Romano*, at the request, it is supposed, of the person who gave the commission. We may form an estimate of his unassisted powers by what he has left in the churches at *Parma*, and more particularly in the cupola of the *Steccata*. It is an excellent production in every part, and in its principal figure of the *Virgin* truly surprising. Another of his pieces, representing the *Multiplication of Loaves*, is highly deserving of mention. It was executed for the refectory of the *Padri Lateranensi* at *Cremona*, and to this his name, with the date of 1552, is affixed. It may be accounted one of the most copious paintings to be met with in any religious refectory, full of figures larger than the life, and varied equal to any in point of features, drapery and attitudes, besides a rich display of novelty and fancy; the whole conducted upon a grand scale, with a happy union and taste of colouring, which serves to excuse a degree of incorrectness in regard to his aerial perspective. There remain few of his pieces in private collections, a great number having been transferred into foreign countries, particularly into *Spain*.

*Giorgio Gandini*, likewise surnamed *del Grano*, from the

maternal branch of his family, was an artist formerly referred to Mantua, but who has since been claimed by Padre Affò, who traced his genealogy, for the city of Parma. According to the account of Orlandi, he was not only a pupil of Correggio, but one whose pieces were frequently retouched by the hand of his master. P. Zapata, who illustrated in a Latin work the churches of Parma, ascribes to him the principal painting in S. Michele, the same which, in the Guide of Ruta, was attributed by mistake to Lelio di Novellara. It is one calculated to reflect honour upon that school, from its power of colouring, its relief, and its ease and sweetness of hand, though it occasionally displays a somewhat too capricious fancy. How highly he was esteemed by his fellow-citizens may be inferred from the commission which they allotted him to paint the tribune of the cathedral, as a substitute for Correggio, who died before he commenced the task which he had accepted. The same happened to Gandini, and the commission was bestowed upon a third artist, Girolamo Mazzuola, whose genius was not then sufficiently matured to cope with such vast undertakings.

The names of Lelio Orsi and Girolamo da Carpi, I assign to another place, both of whom are enumerated by other writers in the school of Parma. For this alteration I shall give a sufficient reason when I mention them. The last belonging to the present class, are the two Mazzuoli; and I commence with Francesco, called Parmigianino, whose life, by Father Affò, has been already written. This writer does not rank him in the list of Correggio's scholars, but in that of his two uncles, in whose studio he is supposed to have painted his Baptism of Christ, which is now in possession of the Conti Sanvitali, and as the production of a boy of fourteen years of age, it is indeed a wonderful effort of genius. It is remarked by the same historian of his life, that having seen the works of Correggio, Francesco began to imitate him; and there are some pictures ascribed to him at that period, which are evidently formed upon that great model. Of such kind is a Holy Family, belonging to the President Bertoli, and a S. Bernardino, at the Padri Osservanti, in Parma. Independently of these, the fact of Francesco's having been chosen, together with Rondani and Anselmi, to decorate a chapel near the Cupola

of Correggio, shews, that he must have acquired great similarity of style, and possessed docility, equal to the other two, in following the directions of such a master. He had too much confidence, however, in his own powers, to be second in the manner of another artist, when he was capable of forming one of his own. And this he subsequently achieved; for owing to the delays experienced in the above undertaking, he had time to make the tour of Italy, and meeting with Giulio, in Mantua, and Raffaello, at Rome, he proceeded to form a style that has been pronounced original. It is at once great, noble and dignified; not abounding in figures, but rendering a few capable of filling a large canvas, as we may observe in his S. Rocco, at San Petronio, in Bologna; or in his Moses, at the Steccata of Parma, so celebrated a specimen of *chiaroscuro*.

The prevailing character, however, in which this artist so greatly shone, was grace of manner; a grace which won for him at Rome that most flattering of all eulogies, that the spirit of Raffaello had passed into Parmigianino. Among his designs are to be seen repeated specimens of the same figure, drawn for the purpose of reaching the highest degree of grace, in the person, in the attitudes, and in the lightness of his drapery, in which he is admirable. It is the opinion of Algarotti, that he sometimes carried his heads to an extreme, so as to border upon effeminacy; a judgment analogous to the previous observation of Agostino Caracci, that he could wish a painter to have a little of Parmigianino's grace; not all, because he conceived that he had too much. In the opinion of others, his excessive study of what was graceful led him sometimes to select proportions somewhat too long, no less in respect to stature than in the fingers and the neck, as we may observe in his celebrated Madonna, at the Pitti Palace, which, from this defect, obtained the appellation of *collo lungo*, or long neck;\*

\* He might have pleaded the example of the ancients, who in their draped statues, observed similar proportions, in order to avoid falling into vulgarity. The length of the fingers was rather subject of praise, as is noticed by the commentators on Catullus. (See his 44th Ode.) A long neck in virgins is inculcated by Malvasia, as a precept of the art (tom. i. p. 303); and the Can. Lazzarini drew his Madonnas according to this rule. These observations are all intended to be applied with that judgment, which, in every art, is not presumed to be taught, but understood.

but it boasted likewise of its advocates. His colouring, also, evidently aims at grace, and for the most part is preserved moderate, discreet, and well tempered, as if the artist feared, by too much brilliancy, to offend the eye; which, both in drawings and paintings, is apt to diminish grace. If we admit Albano as a good judge, Parmigianino was not very studious of expression, in which he has left few examples; if, indeed, we are not to consider the grace that animates his cherubs and other delicate figures, as meriting the name of expression, or if that term apply only to the passions, as very abundantly supplying its place. It is, in truth, on account of this rare exhibition of grace, that every thing is pardoned, and that in him defects themselves appear meritorious.

He would seem to have been slow in his conceptions, being accustomed to form the whole piece in idea, before he once handled his pencil; but was then rapid in his execution. Strokes of his pencil may sometimes be traced so very daring and decided, that Albano pronounces them divine, and declares, that to his experience in design, he was indebted for that unequalled skill, which he always united to great diligence and high finish. His works, indeed, are not all equally well and powerfully coloured, nor produce the same degree of effect; though there are several which are conducted with so much feeling and enthusiasm as to have been ascribed to Correggio himself. Such is the picture of Love, engaged in fabricating his bow, while at his feet appear two cherubs, one laughing and the other weeping; a piece, of which a number of duplicates, besides that contained in the imperial gallery, are enumerated, so great a favourite was it either with the artist or some other person. In regard to this production, I agree with Vasari, whose authority is further confirmed by Father Affò and other judges, whom I have consulted upon the subject; although it is true that this Cupid, together with the Ganymede, and the Leda, which are mentioned in the same context (p. 302), have been positively assigned by Boschini to Correggio, an opinion that continues to be countenanced by many other persons.

His minor paintings, his portraits, his youthful heads, and holy figures, are not very rare, and some are found multiplied in different places. One that has been the most frequently

repeated in collections, is a picture of the Virgin and Infant with S. Giovanni; while the figures of St. Catherine and Zaccarias, or some similar aged head, are to be seen very near them. It was formerly met with in the Farnese gallery, at Parma, and is still to be seen, sometimes the same, and sometimes varied, in the royal gallery, at Florence; in the Capitoline; in those of the princes Corsini, Borghesi, and Albani, at Rome. In Parma, also, it is in possession of the Abate Mazza,\* and is found in other places; insomuch, that it is difficult to suppose that they could all have been repeated by Parmigianino, however old in appearance. He produced few copious compositions, such as the Preaching of Christ to the Crowd, which is contained in a chamber of the royal palace, at Colorno, forming a real jewel of that beautiful and pleasant villa. His altar-pieces are not numerous, of which, however, none is more highly estimated than his St. Margarita, at Bologna. It is rich in figures, which the Caracci were never weary of studying; while Guido, in a sort of transport of admiration, preferred it even to the St. Cecilia of Raffaello. His fresco, which he began at the Steccata, is a singular production; besides the figure of Moses, exhibited in chiaroscuro, he painted Adam and Eve, with several Virtues, without, however, completing the undertaking, for which he had been remunerated. The history of the affair is rather long, and is to be found in Father Affò, where it is divested of many idle tales, with which it had been confounded. I shall merely state, that the artist was thrown into prison for having abandoned his task, and afterwards led a fugitive life in Casale, where he shortly died, in his thirty-seventh year, exactly at the same age as his predecessor Raffaello. He was lamented as one of the first luminaries, not only of the art of painting, but of engraving; though of this last I must say nothing, in order not to deviate from the plan I have laid down.

Parma was in some degree consoled for the loss of Fran-

\* It is mentioned and compared with that of the Borghesi (in both the Virgin is seen on one side), by P. Affò, in a letter edited by the Advocate Bramieri, in the notes to the "Elogio d' Ireneo Affò," composed by P. D. Pompilio Pozzetti; a very excellent scholar (no less than his annotator), and deserving to stand high in the estimation of all learned Italians.

cesco, by Girolamo di Michele Mazzuela, his pupil and his cousin. They had been intimate from the year 1520, and apparently had contracted their friendship some years before Francesco set out for Rome, which was continued unabated after his return. Most probably, however, it at length experienced an interruption, owing to which Francesco named two strangers his heirs, omitting his cousin. This last is not known beyond Parma and its confines, though he was deserving of more extensive fame, in particular for his strong *impasto*, and his knowledge of colouring, in which he has few equals. There is reason to suppose, that some of the works ascribed to Francesco, more especially such as displayed warmer and stronger tints, were either executed or repeated by this artist. Not having been in Rome, Girolamo was more attached to the school of Correggio than Francesco, and in his style composed his picture of the Marriage of St. Catherine, for the church of the Carmine; a piece that proves how well he could exhibit that great master's character. He was excellent in perspective, and in the Supper of our Lord, painted for the refectory of S. Giovanni, he represented a colonnade so beautiful, and well adapted to produce illusion, as to compete with the best specimens from the hand of Pozzo. He could, moreover, boast ease and harmony, with a fine *chiaroscuro*; while in his larger compositions in fresco, he was inventive, varied, and animated. No single artist, among his fellow citizens, had the merit of decorating the churches of Parma with an equal number of oil paintings; no one produced more in fresco for the cathedral and for the Steccata; to say nothing of his labours at S. Benedetto, in Mantua, and elsewhere. It is from this rage for accomplishing too much, that we find so many of his pieces that are calculated to surprise us at first sight, diminish in merit upon an examination of their particular parts. Not a few defects are observable amidst all his beauties; the design in his naked figures is extremely careless; his grace is carried to a degree of affectation, and his more spirited attitudes are violent. But these faults are not wholly attributable to him, inasmuch as he occasionally painted the same work in conjunction with other artists. This occurred in his large picture of the Multiplication of Loaves, placed at S. Benedetto, in Mantua,

in which, from documents discovered by the Ab. Mari, Girolamo would appear to have been assisted in his labours; there are in it groups of figures, whose beauty would confer credit upon any artist; while, on the other hand, there are faults and imbecilities that must have proceeded from some other pencil. It is true that he has admitted the same in other of his works, and there they are wholly to be ascribed to his haste. We likewise find mention of an Alessandro Mazzuola, son of Girolamo, who painted in the cathedral, in 1571; but he is a weak imitator of the family style; the usual fate of pictorial families, when arrived at the third generation.

Such was the state of the art in Parma about the middle of the sixteenth century, at which period the Farnese family acquired dominion there, and greatly contributed to promote the interest of that school. Correggio's disciples had already produced pupils in their turn; and though it be difficult to ascertain from what school each artist proceeded, it is easy to conjecture, from their respective tastes, that they were all inclined to pursue the career of the two most illustrious masters of the school of Parma; yet Mazzuola was, perhaps, more followed than Correggio. It is too favourite an opinion, both with dilettanti and artists, that the new style must invariably be the most beautiful; permitting fashion even to corrupt the arts. Parmigianino, perhaps, educated no other pupil besides his cousin; Daniel da Parma had studied also under Correggio; and Batista Fornari, after acquiring little more than a knowledge of design from Francesco, turned his attention to sculpture, producing, among other fine statues, for the Duke Ottavio Farnese, the Neptune, which is now placed in the royal gardens. The name of Jacopo Bertoia (often written by mistake Giacinto), has been added by some to this list. He was a good deal employed by the court at Parma and Caprarola; and not very long ago, some of his small paintings were transferred from the palace of the royal garden into the academy. The subjects are fabulous, and both in the figures of his nymphs, and in every thing else, the grace of Francesco is very perceptible. Yet the memorials discovered by P. Affò, do not permit us to name Parmigianino as his master. He



was still young in 1573, and Lomazzo, in his "Tempio," calls him the pupil of Ercole Procaccini. He produced many small pictures for private ornament, which were at one time in great repute; nor does Parma possess any large painting by his hand, excepting two banners for companies or associations.

It is rather, likewise, from a resemblance of style, than upon historical authority, that one Pomponio Amidano has been enumerated among the pupils of Parmigianino. He may be mentioned, however, as one of his most strenuous followers; insomuch as to have had one of his altar-pieces, which adorns the church of Madonna del Quartiere, attributed even by no common artists to the hand of Francesco. It is the most beautiful work of its author that the city of Parma has to boast. The style of this artist is full and noble, were it not, adds the Cav. Ratti, that it is sometimes apt to appear somewhat flat.

Pier Antonio Bernabei, called della Casa, does not belong to the school of Parmigianino, but is to be referred to some other assistant or pupil of Correggio. I cannot account for the slight praise bestowed upon him by Orlandi, when his painting of the cupola at the Madonna del Quartiere is calculated to impress us with the opinion that his powers were equal to those of any artist who then flourished in Lombardy, or even in Italy, as a painter of frescos. He there represented, as was very common upon the cupolas, a Paradise, very full, but without any confusion; with figures in the Correggio manner; his tints are powerful, and relieved with a force which might be pronounced superfluous in the more distant figures, from a deficiency of the due gradations. This cupola still remains perfectly entire after the lapse of more than two centuries, and is his great master-piece, though some of his other paintings likewise produce a great effect. Aurelio Barili, and Innocenzio Martini, of Parma, must have enjoyed very considerable reputation in their day, having been employed at S. Giovanni and the Steccata: some specimens of their fresco work are still pointed out, but are cast into the shade by the vicinity of more attractive beauties.

About the same period another subject of the same state painted, in his native place of Piacenza. His name was Giulio

Mazzoni, at one time pupil to Daniel da Volterra, in the life of whom he is much commended by Vasari. Some figures of the Evangelists still remain in the cathedral by his hand, though the ceiling of S. M. di Campagna, which he adorned with histories, has been renewed by another pencil. He did not acquire a knowledge of foreshortening seen from below in the school of Daniello, and here he failed, however respectable in other points.

## SCHOOL OF PARMA.

## EPOCH III.

Parmese pupils of the Caracci, and of other foreigners, until the period of the foundation of the academy.

IN the year 1570, when the most celebrated imitators of the Correggio manner were either greatly advanced in years, or already deceased, the Parmese school began to give place to that of Bologna; and I proceed to explain the mode, and the causes, which, partly by design and partly by chance, led to that event. It was intended to ornament a chapel in the cathedral, a commission bestowed upon Rondani and Parmigianino, but which, through a variety of interruptions, had been so long deferred, that both artists died before undertaking it. Orazio Sammachini was then invited from Bologna; he gave satisfaction, and if I mistake not, derived great improvement from his study of Correggio, whom he more nearly resembled than any other Bolognese artist of that age. Ercole Procaccini, likewise, painted in the dome itself; nor was it long before Cesare Aretusi was invited from Bologna, to become court-painter to Duke Ranuccio. This artist, as we before observed, was employed in restoring the painting of the tribune at S. Giovanni. In order to lengthen the choir, it was resolved to destroy the old tribune; but such parts as Correggio had there painted, were to be correctly repeated to adorn the new; an example that deserves to be adopted as a law, wherever the fine arts are held in esteem. We are informed by Malvasia, that Aretusi undertook this task, though he refused to take a copy of it upon the spot; observing, that such an employment was more adapted for a pupil than for a master. Annibal Caracci was in consequence of this called in, and assisted by his brother Agostino, he took a

copy of that vast work in various portions, which are now at Capo di Monte. Guided by these, Aretusi was afterwards enabled to repaint the new edifice in the year 1587. To this account Affò opposes the contract of Aretusi, drawn out in 1586, where he binds himself "*to make an excellent copy of the Madonna Coronata*;" and provision is promised him for a boy who is to prepare the cartoons: a circumstance that cannot be made applicable to Annibal, who appeared in the character of a master as early as 1586. What conclusion we are to draw from such a fact, no less than from the cartoons so generally attributed to Annibal, and which are pronounced worthy of his hand, *querere distuli; nec scire fas est omnia*. Hor. I shall merely observe, that Annibal, after spending several months in studying and copying Correggio during 1580, frequently returned again to admire him, and that such devoted enthusiasm was of wonderful advantage to him in acquiring the character of his model. It was at this time that he painted the picture of a Pietà for the Capuchin friars, at Parma, approaching the nearest that ever was seen to that at S. Giovanni, and from that period the Duke Ranuccio gave him several commissions for pictures, which are now to be met with at Naples.

The duke was a great lover of the arts, as we gather from a selection of artists employed by him, among whom were Lionello Spada, Schedoni, Trotti, and Gio. Sons, an able figure and a better landscape painter, whom Orlandi believes to have been instructed in Parma, and perfected in the art at Antwerp. It appears, that he also had much esteem for Ribera, who painted a chapel, which is now destroyed, at Santa Maria Bianca, in so fine a style, that according to Scaramuccia, it might have been mistaken for Correggio's, and it awakened emulation even in the breast of Lodovico Caracci.\* The chief merit, however, of the duke, and of his brother, the cardinal, consisted in estimating and employing the genius of the Caracci. In that court they were both fairly remunerated, and held in esteem; though, owing to the arts of some courtiers, history has preserved circumstances

\* See Lettere Pittoriche, tom. i. p. 211.

regarding these great men, calculated to move compassion.\* To this early patronage we may trace the events which we find in the history of the Caracci at different periods: Annibal engaged to paint the Farnese Gallery at Rome; Agostino called to Parma, in quality of its court-painter, an office in which he died; and Lodovico sent to Piacenza, along with Camillo Procaccini, in order to decorate the cathedral of that city. Hence also arose the principles of a new style at Parma, or rather of several new styles, which during the seventeenth century continued to spread both there and throughout the state, and which were first introduced by the artists of Bologna.

Their scholars, besides Bertoia, were Giambatista Tinti, pupil to Sammachini, Giovanni Lanfranco, and Sisto Badalocchi, who, having been acquainted with the younger Caracci, at Parma, became first attached to the school of Lodovico, in Bologna, and afterwards followed Annibal to Rome, where they continued to reside with him. These, although they were educated by the Bolognese, resemble certain characters who, though they may abandon their native soil, are never able to divest themselves of its memory or its language. In respect to Lanfranco, it is agreed by all, that no artist better imitated the grandeur of Correggio in works upon a large scale; although he is neither equal to him in colouring, nor at all approaches him in high finish, nor is destitute of an air of originality peculiar to the head of a school. At Parma, he produced a picture representing all the saints in the church that bears their name; and in Piacenza, besides his saints Alessio and Corrado at the cathedral, works highly commended by Bellori, he painted an altar-piece of St. Luke, at the Madonna di Piazza, as well as a cupola, so avowedly imitated from that of S. Giovanni at Parma, that it can scarcely escape the charge of servility. Sisto Badalocchi,† no way inferior to Lanfranco in point of facility, and other endowments of the art, approached very nearly to his style. It was even doubted in Parma, whether

\* Bellori, in his *Life of Annibal*, pp. 34, 35. See also *Malvasia*, tom. i. pp. 334, 404, 405, 442. And *Orlandi* under the head "Gio. Batt. Trotti."

† By *Malvasia*, tom. i. p. 517, he is called "Sisto Rosa."

the picture of S. Quintino, in the church of that name, was the production of Lanfranco or his. Of the rest who flourished for the most part among the disciples of the Caracci, beyond the limits of their own state, we shall treat more opportunely under the Bolognese school.

Giambatista Tinti acquired the art of design and of colouring from Sammachini at Bologna; he studied Tibaldi with great assiduity, and painted upon his model at S. Maria della Scala, not without marks of plagiarism.\* Having subsequently established himself at Parma, he selected for his chief model the works of Correggio, and next proceeded to the study of Parmigianino. The city retains many of his productions, both in private and in public, among which that of the Assumption in the cathedral, abounding with figures, and the Catino, at the old Capuchin Nuns, are accounted some of the last grand works belonging to the old school of Parma.

From the time these artists ceased to flourish, the art invariably declined. Towards the middle of the seventeenth century we find mention, in the Guide of Parma, of Fortunato Gatti and Gio. Maria Conti, both Parmese, who were shortly followed, if I mistake not, by Giulio Orlandini. They are better qualified to shew the succession of Parmese artists than of great painters. The name of one Girolamo da' Leoni, of Piacenza, is also recorded, who was employed along with Cunio, a Milanese, about the time of the Campi. At Piacenza likewise, after the middle of the century, appeared one Bartolommeo Baderna, pupil to the Cavalier Ferrante, whose works display more diligence than genius; whence Franceschini took occasion to say, that he had knocked loudly at the door of the great painters without being able to gain admission. In the mean while the court continued to promote the study of the fine arts throughout the state. It even sent a young man of talent, named Mauro Oddi, under the direction of Berettini, with a salary to Rome. He fulfilled the expectations of his patrons by his productions at the villa of Colorno, and he adorned some churches with specimens of his altar-pieces; but still he aimed more at the fame of an architect than of a painter. At the same time there was employed at

\* *Malvasia*, tom. i. p. 212.

court an artist named Francesco Monti, who painted likewise for churches and private collections. He was mentioned in the Venetian school, and exercised a more marked influence over the art at Parma, presenting it in Ilario Spolverini with a disciple of merit. Ilario, no less than his master, acquired reputation from his battle-pieces; and whether owing to exaggeration or to truth, it was commonly said that the soldiers of Monti threatened, and that those of Spolverini seemed to kill. He threw no less fierceness and terror into some of his assassin scenes, which are esteemed equal to his battles. He painted chiefly for the Duke Francesco, though there are some of his works on a larger scale, in oil and in fresco, placed in the cathedral, at the Certosa, and other places throughout the city and the state.

Spolverini instructed in the art Francesco Simonini, a distinguished battle-painter of that period. Orlandi says he was a scholar of Monti, and educated at Florence upon the model of Borgognone. He long resided at Venice, where, in the Sala Cappello, and in different collections, he left pictures which abound in figures, ornamented with fine architecture, and varied with every kind of skirmish and military exploits. Ilario instructed several young Parmese in the art, among whom, perhaps, were Antonio Fratacci, Clemente Ruta, and more indisputably the Ab. Giuseppe Peroni. The first under Cignani became a better copyist of his master than a painter, being called *pittor pratico*, a mechanical hand, by Bianconi in his Guide to Milan, where, as well as in Bologna, a few of his pictures are to be seen. At Parma he was not employed in public, as far as I can learn, but for collections, in which he holds a pretty high rank. Ruta was likewise educated in the academy of Cignani at Bologna. Returning to his native state, whose paintings he has described, he there entered into the service of the Infant Charles of Bourbon, as long as he remained at Parma, after which he accompanied his patron to Naples. Subsequently returning to Parma, he continued to employ himself with credit, until, near the period of his decease, he lost the use of his eyes.

The Ab. Peroni, in the first instance, repaired to Bologna, where he received the instructions of Torelli, of Creti, and of Ercole Lelli. He next visited Rome, where he became pupil

to Masucci; though it is probable that he was struck with the colouring of Conca and Giacchino, who were then much in vogue, as his tints partake more or less of their verds, and other false use of colouring. For the rest, he could design well, and in elegant subjects partakes much of Maratta, as we perceive from his S. Philip in S. Satiro at Milan, and from the Conception, in possession of the *Padri dell' Oratorio*, at Turin. In Parma his productions are to be seen at S. Antonio Abbate, where his frescos appear to advantage, and there is an altar-piece of Christ Crucified, placed in competition with Battoni and Cignaroli, and here more than elsewhere he is entitled to rank among the good painters of this last age. He adorned his native place and its academy with his pictures, and died there at an advanced age. The career of Pietro Ferrari was much shorter, although he had time to produce several fine pictures for the public, besides that of his B. da Corleone in the church of the Capuchins, as well as more for private collections. He imitated the ancient manner of his school, no less than more recent styles.\*

In Piacenza there flourished Pier Antonio Avanzini, educated by Franceschini at Bologna. He is said to have been wanting in imagination, which led him, for the most part, to copy from his master's designs. Gio. Batista Tagliasacchi, from Borgo S. Donnino, sprung from the school of Giuseppe del Sole, and displayed a fine genius for elegant subjects, which induced him to study Correggio, Parmigianino, and Guido. He was particularly ambitious of adding Raffaello to the list, but his parents would not permit him to visit Rome. He resided and employed himself chiefly at Piacenza, where

\* I wish here to offer a brief tribute to the merit of his deceased master (he died two years since), who, though a native of Pavia, resided a long period at Parma. He studied in Florence under Meucci, next at Paris, where one of his pictures was greatly applauded, and the artist elected to a place in that distinguished academy of art. On his return he became first painter to the court at Parma, and produced works no less than pupils calculated to reflect credit on his country. His Prometheus freed by Hercules, placed at the academy, his large portrait-piece of the family of Philip, duke of Parma, which is pointed out in the Guardarobas as his best specimen, fully justify the reputation he enjoyed while living, and which continues beyond the tomb. The name of this artist was Giuseppe Baldrighi, and he died at Parma, aged eighty years.



there is a Holy Family much admired in the cathedral, which, in its ideal cast of features, partakes of the Roman style, and is not inferior to the Lombards in point of colouring. He was an artist, if I mistake not, of far greater merit than fortune.

Finally, the state was never in want of excellent masters in minor branches of the art. Fabrizio Parmigiano is commended by Baglioni amongst the landscape painters of his age. He was assisted by his wife Ippolita in drawing for Italian collections, and he visited a variety of places previous to his arrival at Rome, where he also adorned a few of the churches with his wood scenes, and views, with hermits, &c. and died there at an early age. His style was, perhaps, more ideal than true, as it prevailed before the time of the Caracci; but it was spirited and diligent. There is known also one Gialdisi, of Parma, whom, from his residence in Cremona, Zaist enumerates among the professors of that school as a celebrated painter of flowers. He frequently represented them upon small tables covered with tapestry, and he added also musical instruments, books, and playing-cards, the whole depicted with an air of truth and a fine colouring, that obtained for him from such inconsiderable objects a large portion of fame. I must also record Felice Boselli of Piacenza, who became, under the direction of the Nuvoloni, a tolerable artist in figures, though he succeeded best in copying ancient pictures, even so as to deceive the eye of experienced judges by the exactness of his imitations. Following the bent of his genius, he began to draw animals, sometimes with their skins, and at others as they are exposed to view in the shambles; besides collections of birds and fishes, arranging them in order, and all coloured from the life. The palaces in Piacenza abound with them, Boselli having survived beyond his eightieth year, and despatching them with facility and mechanically, whence all his productions are not equally entitled to esteem. Gianpaolo Pannini belonged to the Roman school, in which he both learned and taught, and in treating of which I rendered him that justice which the public admiration of his perspective views, and of his peculiar grace in small figures, seemed to require. Many fine specimens were sent from Rome to his native country, and among these the Signori della Missione

possess a very rare picture, inasmuch as the figures are on a larger scale than those which he in general drew. It represents the Money Changers driven out of the Temple by our Lord; the architecture is truly magnificent, and the figures are full of spirit and variety. The governor, Count Carasi, the able illustrator of the public paintings in Piacenza, declared that he was the only artist then deceased, of whom the city could justly boast. Such deficiency ought not to be ascribed to its climate, abounding as it does with genius, but to the want of a local school, a want, however, which was converted into a source of great utility to the city. If we examine the catalogue of painters who flourished there, with which the Count Carasi closes his work, we shall find that, with the exception of the capitals, no other city of Italy was so rich in excellent painters belonging to every school. Had it possessed masters, they would have produced for every excellent disciple, at least twenty of only middling talent, whose works would have filled its palaces and churches, as it has happened to so many other secondary cities.

Like one university for letters, one academy for the fine arts is usually found sufficient for a single state; and in particular, where it is established, supported, and encouraged in the manner of that at Parma. It owed its origin to Don Philip of Bourbon, in 1757, the tenth year of his government; and his son, who at this time bears sway, continues to promote the interests of the institution.\* Nothing can be better calculated to revive among us the noble genius of the art of painting, than the method there adopted in the distribution of premiums. The subject of the painting being proposed, the young artists invited to the competition are not confined to those of the state; and consequently the industry of the most able and best matured students is laid under contribution, in every place, for the service of Parma. The method of holding the assembly, the skill and integrity of the umpires, and the whole form of the decision, excludes every doubt or suspicion respecting the superiority of the piece adjudged. The artist is largely remunerated; but his highest ambition is gratified

\* The professors who reflect credit upon it are enumerated by P. Affò in the works cited in this chapter.

in having been pronounced the first among so many competitors, and before such an assemblage. This is of itself always sufficient to raise the successful candidate above the common standard, and often leads to fortune. The prize painting assumes its perpetual station in one of the academic halls, along with the favourite pieces of previous years, forming a series which already excites a warm interest among the lovers of the fine arts. Since the period when the Cortona manner began to lose ground in Italy, a manner that, under such a variety of names and sects, had usurped so wide a sway, the art in our own times has approached a sort of crisis, which as yet forms an essay of new styles, rather than any prevailing one characteristic of this new era. It is in such a collection, better than in any book, that we may study the state of our existing schools; what maxims are now enforced; what kind of imitation, and with how much freedom, is allowed; from what source we are to look for a chance of recovering the ancient art of colouring; what profit painting has derived from the copies of the best pictures published in engravings, and from the precepts of the masters communicated through the medium of prints. I am aware that a variety of opinion is entertained on this head, nor would my own, were I to interpose it, give weight to any of the conflicting arguments in this matter. But I am happy to say, that finding at length appeals made to reason, which were formerly referred to practice, I feel inclined rather to indulge hopes than doubt or diffidence in regard to the future.

## CHAPTER IV.

## SCHOOL OF CREMONA.

## EPOCH I.

## The Ancients.

I HAVE never perused the history of Bernardino, and the rest of the pictoric family of the Campi, written some time since by Baldinucci, and more recently by Giambattista Zaist, without thinking that I see in the school which these artists established at Cremona, a sketch of that which was subsequently formed by the Caracci in Bologna. In both these cities a single family projected the formation of a new style of painting, which should partake of all the Italian schools, without committing plagiarism against any; and from each family in its respective city sprang a numerous series of excellent masters, who, partly by themselves, and partly by means of their disciples, adorned their country with their works, the art by their example, and history itself with their names. Why the Cremonese school did not keep pace with that of Bologna in reputation, nor continue so long as the Caraccis, and why the latter completed in a manner what the other only essayed, was occasioned by a variety of causes which I shall gradually explain in the course of the present chapter. In the outset, agreeably to my usual plan, I mean to investigate the origin and principles of this school; nor shall we need to go farther back than the foundation of the magnificent cathedral in 1107, which as speedily as possible was decorated with all that sculpture and painting could afford. Its specimens of both are such as to gratify the eye of the antiquary, who may wish to trace through what channels, and by what degrees, the arts first began to revive in Italy. The sculpture there does not indeed present us with any works that

may not likewise be found in Verona, in Crema, and other places ; whereas the paintings remaining in the ceilings of the two lateral naves may be considered uniques, and deserve the trouble of examining them more nearly, on account of the smallness of the figures and the want of light. They consist of sacred histories ; the design is extremely dry, the colours are strong, and their drapery wholly novel, except that some of them still continue to be seen in the modern masks and theatres of Italy. Some specimens of architecture are introduced, presenting only right lines, like what we see in our oldest wood engravings, and explanations are also inserted, indicating the principal figures, in the manner of the more ancient mosaic-workers, when the eye, yet unaccustomed to behold pictoric histories, required some such illustration of the subject. Yet we can gather no traces of the Greek mosaics ; the whole is Italian, national, and new. The characters leave us in doubt whether we ought to ascribe them to the age of Giotto, or to that preceding him, but the figures attest that their author was indebted neither to Giotto nor his master for what he knew. I can learn nothing of his name from the ancient historians of the school, neither from Antonio Campi, Pietro Lamo, nor Gio. Batista Zaist, whom I have already cited, and who compiled two volumes of memoirs of the old artists of Cremona, edited by Panni in the year 1774.

I may, however, safely assert that there were painters who flourished in the Cremonese as early as 1213 ; for on occasion of the city obtaining a victory over the people of Milan, the event was commemorated in a picture, in the palace of Lanfranco Oldovino, one of the leaders of the Cremonese army, and for this we have the testimony of Flamenno in his *History of Castelleone*.\* There is also recorded by the Ab. Sarnelli, in his "*Foreigner's Guide to Naples*," as well as by the Can. Celano, in the "*Notices of the Beauties of Naples*," a M. Simone of Cremona, who, about 1335, painted in S. Chiara, and is the same mentioned by Surgente, author of the "*Naples Illustrated*," as Simon da Siena, and by Dominici as Simone Napolitano. In a former volume I adhered to the opinion of Dominici, inasmuch as he cites Criscuolo and his archives ;

\* See Zaist, p. 12.

but let the authority rest with them. Other names might be added, which Zaist has in part collected from MSS., and in part from published documents, such as Polidoro Casella, who flourished about 1345, Angelo Bellavita in 1420, Jacopino Marasca, mentioned in 1430, Luca Sclavo, named by Flamenno, subsequent to 1450, among excellent painters, and among the friends of Francesco Sforza, besides Gaspare Bonino, who became celebrated about the year 1460. Hence it may be perceived that this school was not destitute of a series of artists, during a long period, although no specimens of their art survive to confirm it.

The earliest that is to be met with, bearing a name and certain date, is a picture which belonged to Zaist, representing Julian (afterwards the saint) killing his father and mother, whom he mistakes for his wife and her paramour. Below the couch on which they are found, are inscribed the two following verses :—

Hoc quod Mantenesæ didicit sub dogmate clari,  
 Antonii Cornæ dextera pinxit opus.—MCCCCLXXVIII.

The name of Antonio della Corna is handed down to us by history, and from this monument he is discovered to have been a pupil of Mantegna, and a follower of the first rather than the second style of his master. But he does not appear to have flourished a sufficient time, or he was not in repute enough to have a place among the painters of the cathedral, in the fourteenth century, who left there a monument of the art that may vie with the Sistine chapel ; and if I mistake not the figures of those ancient Florentines are more correct, those of the cathedral more animated. There is a frieze surrounding the arches of the church, divided into several squares, each of which contains a scriptural history painted in fresco. Upon this work a number of Cremonese artists, all of high repute, were successively employed.

The first in this list, subscribed in one of these compartments, *Bembus incipiens*, and in the other compartment 14— . . . . under his paintings of the Epiphany and the Purification. The remaining figures after the above, have long been concealed by a side wing of the organ. But the sense is very clear, the name and the date of the centuries appearing toge-

ther ; nor are we at a loss to perceive that the artist, in an undertaking to be conducted by many, and during many years, was desirous of commemorating his name, as the first who commenced it, and in what year. Some, nevertheless, have wished to infer, by detaching the words *Bombus incipiens* from the rest, that the artist meant to inform us he was then first entering upon his profession ; as if the people of Cremona, in the decoration of their finest temple, which was long conducted by the most celebrated painters, would have selected a novice to begin. It is, however, a question whether the inscription refers to Bonifazio Bembo, or to Gianfrancesco his younger brother ; but apparently we ought to give it, with Vasari, to the former, a distinguished artist who was employed by the court of Milan as early as 1461, while Gio. Francesco flourished later, as we shall shortly have occasion to shew. In the two histories with which Bembo commenced his labours, as well as in those that follow, he shews himself an able artist, spirited in his attitudes, glowing in his colours, magnificent in his draperies, although still confined within the sphere of the naturalists, and copying from the truth without displaying much selection, if he does not occasionally transgress it by want of correctness. Both our dictionaries of artists and Bottari have confounded this Bonifazio with a Venetian of the same name, whom we have mentioned in his place.

Opposite to those of Bembo is a painting, a history of the Passion, representing our Redeemer before his judges, painted by Cristoforo Moretti,\* the same, according to Lomazzo, who was employed with Bembo in the court of Milan, and also painted at the church of S. Aquilino. One of his Madonnas is still to be seen there, seated amid different saints, and upon her mantle I was enabled to decipher, *Christophorus de Moretis de Cremona*, in characters interweaved in the manner of gold lace. Cremonese writers call him the son of Galeazzo Rivello, and father and grandfather to several other Rivelli, all artists, Moretti being only an assumed appellation. From the inscription I have adduced, there appears some difficulty in the way of such a tradition, since *de Moretis* is an expression importing a family name, not an acquired one. Whatever may be

\* See Lomazzo, Treatise on Painting, p. 405.

thought on this head, it is certain that he was one of the reformers of the art in Lombardy, and particularly in the branches of perspective and design; and in this history of the Passion, in which he excluded all kind of gilding, he is seen to approach the moderns.

Somewhat later, and not before 1497, Altobello Melone and Boccaccio Boccaccino, two Cremonese artists, were employed in completing the frieze of the cathedral. The former, according to Vasari, painted several histories of the Passion, truly beautiful and deserving of commendation. But he was the least consistent in point of style, introducing, as it has been observed, figures of small and large proportions in the same piece, and also least excellent in his frescos, colouring them in a manner that now gives them the look of tapestry. But he excelled in his oil paintings, as we gather from his altar-piece of Christ descending into Limbo, which is preserved in the sacristy of the Sacramento, a piece for which the canons refused to receive a large sum that was offered for it. The figures are very numerous, of somewhat long proportions, but coloured with equal softness and strength. His knowledge of the naked figure is beyond that of his age, combined with a grace of features and of attitudes that conveys the idea of a great master. In the *Notizia* of Morelli, his picture of Lucretia, painted for private ornament, is mentioned. It is executed in the Flemish style, and he is said to have been the pupil of Armanino, perhaps an artist of that nation.

Boccaccio Boccaccino bears the same character among the Cremonese as Grillandaio, Mantegna, Vannucci, and Francia, in their respective schools, the best modern among the ancients, and the best of the ancients in the list of the moderns. He had the honour of instructing Garofolo during two years previous to his visiting Rome in 1500. In the frieze of the cathedral, Boccaccino painted the Birth of the Virgin, along with other histories, relating to her and the Divine Infant. The style is in part original, and in part approaches that of Pietro Perugino, whose pupil Pascoli says he was. But he is less regular in his composition, less beautiful in the air of his heads, and less powerful in his chiaroscuro, though richer in his drapery, with more variety of colours, more spirit in his attitudes, and



scarcely less harmonious or less pleasing in his architecture and landscape. He is, perhaps, least attractive in some of his figures, which are somewhat coarse, owing to their having a fulness of drapery, and not being sufficiently slender, a defect carefully avoided by the ancient statuary, as I have formerly observed.\* It is remarked by Vasari that he visited Rome, in which I agree with him, both because it is in some degree alluded to by Antonio Campi, and because there are evident traces of his imitation of Pietro, as in his *Marriage of the Virgin Mary*, and in a very magnificent temple, that appears erected upon lofty steps, a subject repeated by Pietro several times. It has been also noticed that his *Madonna at S. Vincenzo*, with the titular saint and S. Antonio, seems like the work of Vannucci, and he certainly approaches very near him in other figures. I can easily believe, therefore, that Boccaccini was at Rome; but I also believe that what is written of him by Vasari and by Baldinucci, if not fictitious, is at least wide of the mark.

Let us briefly examine this matter. It is said that he there attempted to depreciate the works of Michelangelo, and that after exhibiting his own productions at the Traspontina, which met with ridicule from the Roman professors, in order to escape from the hisses they excited on all sides, he was compelled to return to his native place. This story, added to others of a like nature, irritated the Lombard artists. Hence Scanelli in his *Microcosm*, Lamo in his *Discourse on Painting*, and Campi in his *History*, renewed the complaints of the other schools against Vasari. These are recorded by Zaist (p. 72) with the addition of his own refutation of this account. The refutation rests upon the epochs which Vasari himself points out, and which of themselves, say his opponents, afford a decided negative to the story of Boccaccino's journey to Rome in time to have cast reflections upon the paintings of Michelangelo. It is the custom of less accurate historians, when they give the substance of a fact, to add to it circumstances of time, of place, or of a manner, that had really no existence. Ancient history is full of such examples, and the severest criticism does not presume to discredit facts on the strength of some

\* Chapter iii.

interpolated circumstance, provided there be others sufficiently strong to sanction them. In this instance, the historian, and a great friend of Michelangelo, narrates an affair relating to that friend, and which is supposed to have taken place at Rome, only a short period before the author wrote. We can hardly then believe it to have been a mere idle report without any foundation in truth. I would reject indeed some of its accessaries, and in particular condemn those unwarranted reflections in which Vasari indulges, at the expense of one of the most distinguished artists who at that time flourished in Lombardy.

Next to the four historical paintings just mentioned, follow those conducted by Romanino di Brescia and by Pordenone, two master spirits of their age, who left examples of the Venetian taste at the cathedral, which were not neglected by the Cremonese, as will be seen. We ought in justice to add, that their city has always shewn a laudable wish to preserve these ancient productions from the effects of age, as far as in her power. When towards the close of the sixteenth century they began to exhibit marks of decay, they were instantly ordered to be examined and restored by a painter and architect of some reputation, called Il Sabbionetta, his real name being Martire Pesenti. The same degree of care and attention has been shewn them in the present day by the Cav. Borroni.

Two other citizens exhibited specimens in the same place, of the style which is now called *antico moderno*. Alessandro Pampurini, as it is said, drew some figures of cherubs, round a *cartellone*, or scroll for inscriptions, together with a kind of arabesques, bearing the date of 1511; and in the subsequent year Bernardino Ricca, or Ricco, produced a similar work opposite to it, which owing to its having been executed with too much dryness, perished in a few years, and was renewed by a different hand. But there still exists his picture of a Pietà at S. Pietro del Po, with some specimens likewise by his companion, sufficient to prove that both are worthy of commemoration for their time.

Having thus described the series of artists who decorated the cathedral, there remain a few other names unconnected with that great undertaking, but which, nevertheless, enjoyed considerable celebrity in their day. Such are Galeazzo Campi,

the father of the three distinguished brothers, and Tommaso Aleni. This last so nearly resembled Campi in his manner, that their pictures can with difficulty be distinguished, as may be seen at S. Domenico, where they painted in competition with each other. It is loosely conjectured by many that they were the pupils of Boccaccino, an opinion which I cannot entertain. The disciples of the best masters in the fourteenth century continued to free themselves, the longer they flourished, from the dry manner of their early education. Galeazzo, on the other hand, the only one we need here mention, approaches less closely to the modern style than his supposed master, as we perceive in the suburban church of S. Sebastiano, where he painted the tutelar saint and S. Rocco, standing near the throne of the Virgin with the Infant Christ. The picture bears the date of 1518, when he was already a finished master, and nevertheless he there appears only a weak follower of the Perugino manner. His colours are good and natural, but he is feeble in chiaroscuro, dry in design, cold in his expression; his countenances have not a beam of meaning, while that of the holy infant seems as if copied from a child suffering under an obliquity of the eyes, those of the figure are so badly drawn. The observation, therefore, of Baldinucci, or of his continuator, that he "had rendered himself celebrated even beyond Italy," would seem in want of confirmation; nor do I know whence such confirmation can be derived. Certainly not from the ancients, for even his own son Antonio Campi only remarks of Galeazzo, that he was "a tolerable painter for his age."

Nor did some others of Galeazzo's contemporaries rise much above mediocrity. To this class belonged Antonio Cigognini and Francesco Casella, a few of whose productions remain in their native place; Galeazzo Pesenti, called *Il Sabbioneta*, a painter and sculptor; Lattanzio of Cremona, who having painted at the school of the Milanese in Venice, has been recorded by Boschini in his "*Minere della Pittura*," besides Niccolo da Cremona, who was employed, according to Orlandi, in 1518 at Bologna. There are two, however, who merit a larger share of consideration, having produced works of a superior character which still exist, and belong in some degree to the golden period of the art. The name of the first

is Gio. Batista Zupelli, of whom the Eremitani possess a fine landscape with a Holy Family. His taste, although dry, is apt to surprise the eye by its originality, and attracts us by a natural and peculiar grace, with which all his figures are designed and animated, as well as by a certain softness and fulness of colouring. If Soiaro had not acquired the principles of his art from Correggio, we might suppose that this Zupelli had instructed him in regard to the strong body of his colouring, which is remarkable both in him and in his school. The second is Gianfrancesco Bembo, the brother and disciple of Bonifazio, highly commended by Vasari, if, indeed, he be, as is supposed, the same Gianfrancesco, called *Il Vetraro*, who is recorded by the historian in his *Life of Polidoro da Caravaggio*. It appears certain that he must have visited Lower Italy, from the style which he displays in one of his altar-pieces, representing saints Cosma and Damiano, at the *Osservanti*, to which his name, with the date of 1524, is affixed. I have not observed any thing in a similar taste, either in Cremona or in its vicinity. It retains very slight traces of the antique, much as may be observed in those of F. Bartolommeo della Porta, whom he greatly resembled in point of colouring, however inferior in the dignity of his figures and his draperies. A few more of his specimens are met with in public places and the houses of noblemen, which exhibit him as one of those painters who added dignity to the style of painting in Lombardy, and improved upon the ancient manner.

## SCHOOL OF CREMONA.

### EPOCH II.

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Camillo Boccaccino, Il Soiaro, the Campi.

**AFTER** the time of Vetraro, nothing occurs worthy of putting on record until we reach the moderns; and here we ought to commence with the three distinguished artists, who, according to Lamo, were employed in Cremona in the year 1522. These were Camillo Boccaccino, son of Boccaccio, Soiaro, recorded in the preceding chapter, and Giulio Campi, who subsequently became the head of a numerous school. Other Cremonese artists, it is true, flourished about the same period, such as the two Scutellari, Francesco and Andrea, who have been referred by some writers to the state of Mantua; but as few of their works remain, and those of no great merit, we shall proceed at once to the great masters of the school whom we have mentioned above. The grand undertaking of the cathedral proved useful likewise in the advancement of these artists, and in particular the church of S. Sigismondo, already erected by Francesco Sforza at a little distance from the city, where these artists and their descendants, painting as it were in competition, rendered it a noble school for the fine arts. We may there study a sort of series of these artists, their various merit, their prevailing tastes in the Correggio manner, their different style of adapting it, and their peculiar skill in fresco compositions. With these they not only decorated temples, but by applying them to the façades of palaces and private houses, they gave an appearance of splendour to the state, which excited the admiration of strangers. They were surprised, on first entering Cremona, to behold a city arrayed as if for a jubilee, full of life, and rich in all the pride of art. Strange then that Franzese, who wrote the lives of the best

painters (in four volumes), should have compiled nothing relating to the Cremonese, far more deserving of commemoration than many others in his collection whom he has greatly praised.

Camillo Boccaccino was the leading genius of the school. Grounded in the ancient maxims of his father, though his career was short, he succeeded in forming a style at once strong and beautiful, insomuch that we are at a loss to say which is the prevailing feature of his character. Lomazzo pronounces him "very able in design, and a noble colourist," placing him, as a model for the graceful power of his lights, for the sweetness of his manner, and for his art of drapery, on a level with da Vinci, Correggio, Gaudenzio, and the first painters in the world. According to the opinion of Vasari, against whom the Cremonese have so bitterly inveighed, Camillo was "a good mechanical hand, and if he had flourished for a longer period would have had extraordinary success, but he produced few works except such as are small, and of little importance." In respect to his paintings at S. Sigismondo, he adds, not that they are, but are only "believed by the Cremonese to be, the best specimens of the art they have to boast." They are still to be seen in the cupola, in the grand recess, and on the sides of the great altar. The most distinguished pieces are the four Evangelists in a sitting posture, excepting the figure of S. John, who, standing up in a bending attitude with an expression of surprise, forms a curved outline opposed to the arch of the ceiling, a figure greatly celebrated, no less on account of the perspective than the design. It is truly surprising how a young artist, who had never frequented the school of Correggio, could so well emulate his taste, and carry it even farther within so short a period; this work, displaying such a knowledge of perspective and foreshortening, having been executed as early as the year 1537.

The two side pictures are also highly celebrated, both in Cremona and abroad. One of these represents the Raising of Lazarus, the other the Woman taken in Adultery, both surrounded with very elegant ornaments, representing groups of cherubs, which are seen in the act of playing with the mitre, the censer, and other holy vessels in their hands. In these histories, as well as in their decorations, the whole of the

figures are arranged and turned in such a way, as scarcely to leave a single eye in the figures visible, a novelty in respect to drawing by no means to be recommended. But Camillo was desirous of thus proving to his rivals that his figures were not, as they asserted, indebted for their merit to the animated expression of the eyes, but to the whole composition. And truly in whatever way disposed, they do not fail to please from the excellence of the design, their fine and varied attitudes, the foreshortening, the natural colouring, and a strength of chiaroscuro which must have been drawn from Pordenone, and which makes the surrounding paintings of the Campi appear deficient in relief. Had he exhibited a little more choice in his heads of adults, with a little more regularity in his composition, there would, perhaps, have been nothing farther to desire. We may, moreover, mention his painting on a façade in one of the squares of Cremona, where, not long ago, were to be seen the remains of figures which Camillo executed so as to excite the admiration of Charles V., and obtain the highest commendations. There remain likewise two of his altar-pieces, one at Cistello and the other at S. Bartolommeo, both extremely beautiful.

The name of Bernardino, or Bernardo Gatti, for he subscribed both to his pictures, was mentioned at length among the pupils of Parma; and I have now to record it among the best masters of Cremona. Both Campi and Lapi refer him without scruple to Cremona, though he is given by others to Verocelli, and supposed to be the same Bernardo di Verocelli who succeeded Pordenone in painting S. Maria di Campagna at Piacenza, as we find related in Vasari. By others he is supposed again to have come from Pavia, where he was employed in the cupola of the cathedral, and according to the testimony of Count Carasi, mentioned before with commendation, he there subscribes his name *Bernardinus Gatti Papiensis*, 1553. I leave the question to others, though it seems hardly credible that two contemporary historians, who wrote shortly after the death of Bernardino, while the public recollection of his native place must have been yet fresh, and ready to refute them, should have each fallen into error. We might add that Cremona is in possession of many of Soiaro's paintings from his earliest age until he became an octogenarian, and owing to a

paralytic affection was in the habit of painting with his left hand. At that advanced period he produced for the cathedral his picture of the Assumption, fifty hands in height, and which, although he never lived to complete it, is a work, as is justly observed by Lamo, that excites our wonder. Moreover he left his possessions and a family at Cremona, from which sprung two artists deserving of record, one of whom is celebrated in history, the other never before noticed. As there still remains some degree of foundation for attributing him to Pavia, upon the authority also of Spelta, who wrote the Lives of the Pavese Bishops, and was almost contemporary with Bernardino, and what is more, he himself thinks that the difference might be thus reconciled, we may agree with him in stating that our artist was neither derived from, or a citizen of Pavia, and at the same time a citizen and a resident at Cremona.

Gervasio Gatti, Il Soiaro, nephew to Bernardino, was initiated by him in the same maxims and principles which he had himself imbibed, by studying and copying the models left by Correggio at Parma. The advantage he derived from them may be known from his S. Sebastiano, which was painted for S. Agatha, at Cremona, in 1578, a piece that appears designed from the antique, and coloured by one of the first figurists and landscape painters in Lombardy. In the same city is his Martyrdom of S. Cecilia, at S. Pietro, surrounded with angels, in the Correggio manner, a picture nobly coloured, and finished with exquisite care. In composition it resembles those of his uncle, for one of which it might be mistaken, did we not find the name of Gervasio and the date of 1601. But he was not always equally diligent, and sometimes betrays a mechanical hand, while there is often a monotony in his countenances, and a want of selection in his heads, no unusual fault in portrait-painters, among whom he held a high rank. It is most probable that he saw the works of the Caracci, traces of which I have discovered in some of his productions, and particularly in those at S. S. Pietro and Marcellino. Perhaps it was a brother of this artist who left a picture of a Crucifixion, surrounded by different saints, at S. Sepolcro in Piacenza, bearing an inscription of *Uriel de Gattis dictus Sojarius*, 1601. It boasts great strength of colouring, combined with no little ele-



gance, but the manner is insignificant, and it is feeble in *chiaroscuro*. This, if I mistake not, is the same *Uriele* who, on the testimony of the Cav. Ridolfi, had been selected for some undertaking at Crema in preference to Urbini, as I formerly observed. Bernardino likewise instructed Spranger, a favourite artist of the Emperor Rodolph II. as well as the Anguissole, of both of whom we shall give some account shortly. What more peculiarly distinguishes him is his title to be considered the great master of the Cremonese school, which, benefited by his presence and guided by his precepts and examples, produced during so long a period such a variety of admirable works. To speak frankly what I think, Cremona would never have seen her Campi, nor her Boccaccino rise so high, if Soiaro had not exhibited his talents in that city.

The remaining portion of our chapter will be devoted almost wholly to the Campi, a family that filled Cremona, Milan, and other cities of that state, both in private and public, with their paintings. They consisted of four individuals, all of whom devoted themselves indefatigably to the art until they reached an extreme old age. They were by some denominated the Vasari and the Zuccari of Lombardy, a comparison founded on some degree of truth in regard to the extent and the vast mechanism of their compositions; but not just, as far as intended to be applied to any desire of achieving much, rather than what was excellent in its kind. Giulio and Bernardino, the most accomplished of their family, were accused of too great rapidity and want of accuracy; but they are not very often liable to the charge, and many of their faults must be ascribed to their assistants. They generally produced good designs, which were invariably well coloured, and these still remain entire, while those of Vasari and Zuccari stand in need of continual restoration and retouching, from the fading of their colours. Of both these masters, however, as well as the rest of the Campi, we must now proceed to treat in their individual character.

Giulio may be pronounced the Lodovico Caracci of his school. The eldest brother of Antonio and Vincenzo, and the relation, or the instructor at least, of Bernardino, he formed the project of uniting the best qualities of a number of styles

in one. His father, who was his first preceptor,\* not conceiving himself equal to perfecting him in the art, sent him to the school of Giulio Romano, established at that period in Mantua, and which had begun, according to Vasari, to propagate the taste imbibed by its master from the most distinguished ornament of the art. Romano, too, instructed his pupils in the principles of architecture, painting, and modelling, and rendered them capable of directing and conducting all the branches of a vast and multiplied undertaking with their own hands. Such an education was enjoyed by the eldest Campi, and by his brothers, owing to his care. The church of S. Margherita was wholly decorated by him; and the chapels at S. Sigismondo were all completed by him and his family. They contain almost every variety of the art, large pictures, small histories, cameos, stuccos, chiaroscuros, grotesques, festoons of flowers, pilasters, with gold recesses, from which the most graceful forms of cherubs seem to rise with symbols adapted to the saint of that altar; in a word, the whole of the paintings and their decorations are the work of the same genius, and sometimes of the same hand. This adds greatly to their harmony, and in consequence to their beauty, nothing in fact being truly beautiful that has not perfect unity. It is a real loss to the arts that these various talents should be divided, so as to compel us to seek a different artist for works of different sorts; whence it arises that in a number of halls and churches we meet with collections, histories, and ornaments of every kind, so extremely opposite, that not only one part fails to remind us of the other, but sometimes repels it, and seems to complain of its forced and inharmonious union. But we must again turn our attention to Giulio Campi.

It appears then that he laid the foundation of his taste and principles under Giulio Romano. From him he derived the dignity of his design, his knowledge of anatomy, variety and fertility of ideas, magnificence in his architecture, and a general mastery over every subject. To these he added strength when he visited Rome, where he studied Raffaello and the antique, designing with a wonderful degree of accuracy

\* We may here correct the mistake of Orlandi, who assigns the death of Galeazzo to the year 1536, and Giulio's birth to 1540, when it is known that he began his labours as early as 1522.

the column of Trajan, universally regarded as a school of the ancients always open to the present day. Either at Mantua or elsewhere he likewise studied Titian, and imitated him in an equal degree with any other foreign artist. In his native state he met with two more models in Pordenone and Soiaro, in whose style, according to Vasari, he exercised himself, before he became acquainted with the works of Giulio. From such preparatory studies, combined with imitating whatever he met with in Raffaello and Correggio, he acquired that style which is found to partake of the manner of so many different artists. On visiting the church of S. Margherita just alluded to, in company with an able professor of the art, we there noticed several of his heads, each drawn after a different model, insomuch that on viewing the works of this artist we feel inclined to pronounce the same opinion on him, as Algarotti did on the Caracci, that in one of their pictures one kind of taste prevails, and in another an opposite manner. Thus in his S. Girolamo, in the cathedral at Mantua, and in his Pentecost at S. Gismondo in Cremona, we meet with all the strength of Giulio, though his most successful imitation is to be found in the castle of Soragno in the territory of Parma, where he represented the labours of Hercules in a grand hall, which might be pronounced an excellent school for the study of the naked figure. In the larger picture at the church of S. Gismondo, where the duke of Milan is seen with his duchess in the act of being presented by the patron saints to the Holy Virgin, and also in that of saints Pietro and Marcellino at the church bearing their name, Campi displays so much of the Titian manner as to have been mistaken for that artist. One of his histories of the Passion, in the cathedral, representing Christ before Pilate, was also supposed to be from the hand of Pordenone, though ascertained to be his. Finally, in a Holy Family, painted at S. Paolo in Milan, particularly in the figure of the child seen caressing a holy prelate, who stands lost in admiration, we are presented with all the natural grace, united to all the skill that can be required in an imitator of Correggio. The picture is exquisitely beautiful, and an engraving of it in large folio was taken by Giorgio Ghigi, a celebrated artist of Mantua.

Nor did Giulio's admiration of great painters lead him to

neglect the study of nature. It was nature he consulted, and selected from ; a study which he inculcated likewise upon the rest of the Campi. A choice is thus perceptible in their heads, more especially in those of their women, evidently drawn from nature, and I may add from national truth, inasmuch as they express ideas and attitudes that are not usually met with in other artists ; the hair and temples often appearing bound with a ribbon, as was then customary in the city, and is still in use in some of the villages. The colouring of the heads approaches near that of Paul Veronese, and in the whole of their paintings the Campi were accustomed to make use of the distribution of colours that had prevailed before the time of the Caracci, though in their manner of disposing and animating them they acquired a peculiar beauty which Scaramuccio pronounces wholly original. Judging, therefore, from their colours, and the hair of their heads, it is difficult to discern the individual hands of the Campi ; but if we examine the design we shall more easily distinguish them. Giulio surpasses the rest in point of dignity ; and he likewise aims at displaying more knowledge, both of the human frame and of the effects of lights and shadows. In correctness too he is superior to his two brothers, though he is not equal to Bernardino.

The Cav. Antonio Campi was instructed by his brother in architecture and painting, in the former of which he employed himself more than Giulio. This was useful to him in the distribution of his large works, where he often introduced perspective views of great beauty, and displayed great skill in foreshortening. A fine specimen of his powers is to be seen in the sacristy of S. Pietro, with that beautiful colonnade, above which appears the chariot of Elias in the distance. Antonio was also a modeller, an engraver, and the historian of his native state, whose annals, enriched with many of his copperplates, he published in 1585. In the Campi family, therefore, he will be found to occupy the same place as Agostino among the Caracci, an artist of great versatility, conversant with polite letters. He was well known and appreciated by Agostino, who engraved one of his most beautiful productions, the Apostle of the Gentiles in the act of raising a person from the dead. It is placed at S. Paolo in Milan, a noble church,

where all the Campi, in the same manner as at S. Sigismondo, are seen in competition with each other. Antonio there appears to great advantage, no less in the forementioned picture than in that of the Nativity, though the frescos adorning the chapels, ascribed to him, are deficient in accuracy. Thus he also produced works of unequal merit at S. Sigismondo, as if he wished to shew that he knew more than he was ambitious of expressing. His most familiar model, as is remarked also by Lomazzo, was Correggio, and the feature that he most aimed at expressing was that of grace. To this he often attained in point of colouring, but was less happy in design, where, owing to his study of elegance, he at times becomes disproportionately thin, and at others, in order to display his power, he exhibits a foreshortening somewhat out of place. He is still more mannered in his more robust subjects, and occasionally borders upon heaviness and vulgarity, into which his imitation of Correggio's grandeur, more difficult, perhaps, than his grace, doubtless betrayed him. There are many of these exceptions, however, along with his incorrectness of design, so often discernible, which are to be attributed to his numerous assistants, employed in these vast undertakings. But this will not apply to his over-grouping, which is so remarkable in some of his compositions, nor to the introduction of caricatures into his holy histories, which is a sort of jesting out of season. In a word his genius was vast, spirited, resolute, but often in want of the rein; and in this respect, and generally in what relates to pictorial learning, we should do wrong to put him in competition with Lodovico Caracci.

In the church of S. Paolo, at Milan, there is an inscription by Vincenzo Campi, in which he mentions Giulio and Antonio as his younger brothers. Most probably, however, it has been inserted there by some other hand, being quite contradictory to what is established by history. For he is represented by Antonio as the youngest of the brothers, and by others as an indefatigable assistant in their labours, and little more worthy of being compared with them than Francesco Caracci with his brother Annibal or Agostino. His portraits, however, are held in esteem, as well as his fruit pieces, which he painted on a small scale for private rooms in a very natural manner, and they are by no means rare at

Cremona. In the colouring of his figures he was equal to his brothers, but in point of invention and design greatly inferior to them. He appears to have imitated Antonio rather than Giulio, as far as we can judge from the few works he has left, which are now known to be his. He painted a few altarpieces for his native place, four of which consist of Descents from the Cross. That in the cathedral extorted the praise of Baldinucci; and truly in the figure of Christ his foreshortening deceives the eye like that of Pordenone in his Dead Christ, while his heads and his colouring have likewise been commended. I cannot, however, think that the attitude of the Virgin Mother, who is seen grasping his face with both her hands, is very becoming; nor do I approve of the saints Antonio and Raimondo, who lived at a period so remote from that of Christ, being here introduced, the one supporting his arm, the other kissing his hand. It moreover betrays several errors, of a kind which Baldinucci, so familiar with a more learned and severe school, would not so easily have forgiven had he happened to have beheld this picture. Vincenzio seems to have possessed greater skill in small than in large figures, in common indeed with a great number of artists. Mention is made in his Life of six little pictures which he executed on slate, and which were sold after his death for three hundred ducats. Zaist, whom I follow in my index, has presented us with the epochs applying to these three artists in such a manner as to leave them in considerable doubt. The inscription at S. Paolo in Milan, recorded in the Guide (p. 152) is as follows:—*Vincentius una cum Julio et Antonio fratribus pinxerunt an. MDLXXXVIII.* Now Bianconi does not seem inclined to credit the authenticity of this; nor is it improbable but it may have been written some years subsequent to the painting, and by another hand.

Bernardino Campi, perhaps some way related to the other three Campi, occupied the same place in his family as Annibal Caracci amongst his brothers. Receiving his first instructions from the eldest Campi, he entered into similar views of forming a style which should include that of many other artists, and in a short time he rivalled, and in the opinion of many surpassed his master. He had at first attached himself to the goldsmith's art, by the advice of his father; but happening to

behold two tapestries, copied by Giulio Campi from Raffaello, he resolved to change his profession, and devoting himself to the school of Campi at Cremona, and next to that of Ippolito Costa at Mantua, he began to profess the art at the age of nineteen, and acquired a great proficiency in it at that early age. At Mantua he cultivated an acquaintance with Giulio Romano and his school, and we may infer, that from the study of his works he was enabled to enlarge his views and his capacity for great undertakings. But the love of Raffaello was fixed in his heart, and he took delight in nothing so much as his pictures, his designs, and his engravings; while in Giulio and the rest he was only anxious to emulate those portraits which appeared to him to bear some resemblance to his Raffaello. There too he applied himself to the study of Titian's series of the Cæsars, eleven in number; and after having copied them he added a twelfth in a style so perfectly consistent, as to exhibit no traces of imitation. By the liberality of one of his patrons he was enabled also to visit Parma, Modena, and Reggio, in order to become acquainted with the manner of Correggio; and the advantage he thence derived, his pictures at S. Gismondo sufficiently display. From these first principles, with such as he studied in his native place, he derived one of the most original styles that is to be met with in the list of imitators. His imitation is never, like that of so many others, apparent to the eye, but rather resembles our poet Sannazzaro's, of the best Roman writers, who colours with them every line; but that line is still his own. In so great a variety of models, the most beloved and the most honoured, as Virgil was by Sannazzaro, was Raffaello by Bernardino; but it was unfortunate for him that he did not see Rome, and the originals which that great pictoric genius there produced. The want of this he supplied with ability, and formed for himself several maxims drawn from nature and simplicity, which serve to distinguish him from the rest of his school. By the side of the other Campi he perhaps appears the most timid artist, but the most correct; he has not the magnificence of Giulio; but he has more ideal beauty, and much more captivates the heart. He resembles Antonio rather than Giulio in the length of his proportions; but not so in other points, for he occasionally borders upon dryness, as

in his Assumption at the cathedral, in order to avoid falling into mannerism.

But it is the church of S. Sigismondo which inspires us with the loftiest ideas of this artist, in every view. We can imagine nothing more simply beautiful, and more consistent with the genius of the best age, than his picture of S. Cecilia, in the act of playing on the organ, while St. Catherine is seen standing near her, and above them a group of angels, apparently engaged with their musical instruments and with their voices, in pouring forth in concert with the two innocent virgins, strains worthy of Paradise. This painting, with its surrounding-decoration of cherub figures, displays his mastery in grace. Still he appears to no less advantage in point of strength in his figures of the Prophets, grandly designed, for the same place ; although he seems more anxious to invest them with dignity of feature and of action, than to give strength and muscle to their proportions. Above all he shone with most advantage in the grand cupola, with which few in Italy will bear a comparison, and still fewer can be preferred for the abundance, variety, distribution, grandeur, and gradation of the figures, and for the harmony and grand effect of the whole. In this empyrean, this vast concourse of the blessed, belonging to the Old and New Testament, there is no figure that may not be recognised by its symbols, and that is not seen in perfection from its own point of view, whence all appear of the natural proportion, although they are on a scale of seven braccia in height. Such a work is one of those rare monuments which serve to prove, that it is possible for a great genius to execute rapidly and well ; it was wholly conducted by him in seven months ; and to satisfy the workmen, who were more sensible of the brevity of the time than the merit of the work, he obtained a written acknowledgment from Soiaro and Giulio Campi, that he had achieved a laudable task. Bernardino was younger than either of them, or than Boccaccino, and the citizens took pleasure in placing him in competition with one or the other of them in their public works, in order that a noble emulation might call forth all their powers, nor suffer them to slumber. Nevertheless, the Nativity of our Lord, at S. Domenico, has been pronounced his master-piece ; a kind of abstract, in which he aimed at comprehending the various



excellences of the art. This, at least, is the opinion of Lamo, who composed a diffuse Life of this artist ; such as to render his information far the most copious we possess upon the subject. He also compiled a correct catalogue of his works, executed both in his native place and at Milan, where he passed a great part of his time, and of those he painted in foreign parts. We find a great number of portraits of princes, as well as of private persons, enumerated ; his skill in this branch of the art, in which very few equalled him, greatly adding to his fame and fortune. The precise period of his decease is not known, though it must have been somewhere towards 1590, at which time the art assumed quite a new aspect at Cremona.

## SCHOOL OF CREMONA.

### EPOCH III.

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**Decline of the School of the Campi. Trotti and other Artists support it.**

FROM the brief description already given, it will easily be perceived how far the Campi school was a sort of sketch of that of the Caracci; and what were the causes which contributed to the superiority of the latter, although they had both the same original outline. The Caracci were all excellent designers, and invariably aimed at appearing such; they were likewise united by affection, no less than by their place of residence, and were continually engaged in assisting each other. Finally, they supported an academy, much frequented, the object of which was, not so much to study the various manners of different artists, as to examine the different effects produced by nature, so as to render their works her real offspring, as it were, and not her more distant relations. The Campi, on the other hand, did not so uniformly aspire to the same excellence, nor did they reside, and unite together in forming so methodical and well-established an academy; each maintaining a separate school and residence, and teaching, if I mistake not, rather how their pupils should imitate them, than how they should paint. Hence it arose, that while Domenichino, Guido, Guercino, and others of the Caracci school, distinguished themselves by their novelty and originality of manner, the scholars of the Campi were confined to the sphere of imitating, as nearly as lay in their power, the painters of their own city, either severally or in a select number. And thus, as man is everywhere the same, it here ensued, as in the rest of the Italian schools, that having acquired a tolerable degree of skill in imitating their predecessors, artists began to slacken their industry. The first had

accustomed themselves to copy only from the life ; they drew cartoons, they modelled in wax, and carefully arranged all the divisions of their folds, with every accessory ; but the second contented themselves with making a few sketches, and some heads taken from nature, executing the rest of their work in a mere mechanical manner, and as they judged to be most convenient. Thus by degrees this great school degenerated, and it happened also about the same period, when the disciples of Procaccini observed the same method at Milan. From this cause, during the seventeenth century, Lombardy was filled with the sectarists of the art, among whom the followers of Zuccheri themselves would have appeared in the rank of masters. A few there were who struggled to free themselves from the herd of imitators ; and Caravaggio afforded them an opportunity. Born in the vicinity of Cremona, he was partly considered their compatriot, and the more willingly followed by the Cremonese ; more particularly as it became popular to cry down the style of the last masters as feeble, and to demand one of a more vigorous character. The attempt succeeded admirably in a few ; while others, on the contrary, as it occurred in Venice, at Cremona also became only coarse and sombre. I have not been very anxious to cultivate an acquaintance with the artists of this period ; though I shall take care to make mention of such as succeeded in raising themselves above the crowd.

Each of the Campi, therefore, claims his own disciples, though they have not always been distinguished in history, being described under the general designation of pupils of the Campi ; as the two Mainardi, Andrea and Marc Antonio, by Orlandi. The two pupils of Giulio, best entitled to commendation, namely, Gambara of Brescia, and Viani of Cremona, having flourished in other schools, have been recorded by us, the first among the Venetians, and the second among the Mantuan artists.

Antonio Campi has left us an account of three of his own disciples ; Ippolito Storto, Gio. Batista Belliboni, and Gio. Paolo Fondulo, who passed into Sicily. All of them remained in obscurity, however, in Lombardy, and are omitted in the Painters' Dictionaries. Towards the close of his life, he instructed one Galeazzo Ghidone, an artist of weak health,

who employed himself only at intervals, but with success; as we may judge from his picture of the Preaching of St. John the Baptist, at S. Mattia, in Cremona, which has been highly commended by good connoisseurs. Another is Antonio Beduschi, who, in his twenty-sixth year, produced a *Pietà* for S. Sepolcro, in Piacenza, and a still superior painting of the Martyrdom of S. Stefano; he is referred to the school of the Campi, and strongly partakes of the style of Antonio; I esteem him one of his imitators, if not in the list of his pupils. He was unknown to the historian Zaist, and is indebted for commemoration to the Sig. Proposto Carasi.

Luca Cattapane was initiated in the art by Vincenzio, and devoted much time to copying the works of the Campi family. He succeeded in this by exhibiting a rare boldness of hand, so as to give his pieces the air of originals, and they continue to impose upon the most experienced, even to the present day. He likewise counterfeited the style of Gambarà in a *Pietà* of his, at the church of S. Pietro, in Cremona; and in order to enlarge the picture, he added three figures in a taste agreeable to the former. For the rest, being misled by his ambition to form a new style, or to approach nearer Caravaggio, he became even more sombre than the Campi, with still less taste. Many of his altar-pieces yet remain. In S. Donato, at Cremona, he represented the Beheading of St. John; one of his most successful works, in which the effect is superior either to the design or to the expression. To these we may add a number of his fresco paintings, though inferior to those executed in oil.

Bernardino, however, was the favourite master, and the most frequented of any belonging to the school. His successors have continued to flourish longer, and even reached the confines of the present age. I first propose to enumerate a few of his most distinguished scholars, who either did not teach, or taught the art only to a few; and I shall afterwards treat of Malosso and his school, which, about the year 1630, held the chief sway in Cremona, and became one of the most celebrated throughout Lombardy.

Coriolano Malagavazzo, who is erroneously called Girolamo Malaguazzo, in the Painters' Dictionary, assisted in the labours of his master, insomuch as to render it uncertain

whether Cremona possesses any painting designed and executed by himself; for it is supposed that he drew his fine altar-piece in S. Silvestro, representing the Virgin with S. S. Francesco and Ignazio, the martyr, from one of Bernardino's designs. Nothing, likewise, that has not been questioned, remains of Cristoforo Magnani da Pizzighettone, a young artist of great promise, as we are informed by Antonio Campi, who laments the shortness of his career. Lamo, too, complains of his loss, when he mentions him and Trotti as the two greatest geniuses of the school. His chief talent lay in portraits; though he was also well skilled in compositions. I have seen one of his productions, consisting of Saints Giacomo and Giovanni, at S. Francesco, in Piacenza, an early effort, but very well conceived and executed. Andrea Mainard, called Chiaveghino, employed himself both singly and with Marcantonio, his nephew, in painting for the city, and more especially for its environs. By Baldinucci, he is pronounced a weak painter; and such indeed he appears whenever he worked in haste, and for a small sum. But several of his altar-pieces, laboured with more care, tend to redeem his character; there he shews himself a successful disciple of Bernardino, both in his minute style, as in his Marriage of S. Anne, at the Eremites, and in his loftier manner, as in his large picture of the Divin Sangue, or divine blood. He exhibits that prophetic idea, *torcular calcavi solus*, and the Redeemer is seen standing upright under a wine-press, and, crushed by the Divine Justice, emitting from his holy body, through the open wounds, whole streams of blood, which are received into sacred vessels by S. Agostino, and three other doctors of the church; and are afterwards shed for the benefit of an immense crowd of the Faithful, who are seen gathered round. The same subject I saw in one of the churches of Recanati, and in some others, but no where so appropriately expressed. It is a picture that would reflect credit on any school; exhibiting fine forms, rich draperies, warm and lively colouring. In the distribution of his small and frequent lights he might, indeed, have been more happy, as well as in the grouping of his figures; a fault, however, common to many of his school.

The best, however, of these disciples of Bernardino, with a number of others whom I omit, were all surpassed by a fair

votary of the art named Sofonisba Angussola, sprung from a noble family at Cremona. Along with her younger sister, Elena, who afterwards took the veil, she received his instructions at her father's request, in his own house. Upon his going to Milan, Soiario was selected to supply the place of Bernardino, and Sofonisba soon attained to such a degree of excellence, more particularly in portraits, as to be esteemed one of the most finished painters of her age. She at first superintended the pictorial education of her four younger sisters, whose names were Lucia and Minerva, who died young; Europa and Anna Maria, of whom the former married, and died in the flower of her age; and of the second, likewise married, there remains no further account. Vasari bestows the highest commendations upon Sofonisba, and upon the other sisters, with whom he was acquainted at Cremona, when they were young. At that period Sofonisba had already been invited as court painter, by Philip II. into Spain, where, besides the portraits she took of the royal family and of Pope Pius IV., she painted several other princes and lords of rank, all ambitious of the same honour, insomuch that we might apply to her the words of Pliny: "*Illos nobilitans quos esset dignata posteris tradere.*" Entering afterwards into matrimony with one Moncada, she resided with him some years at Palermo, and after his death again married a gentleman of the name of Lomellino. She died at Genoa, at a very advanced age, infirm and blind; though she continued to converse and give her advice upon the art until her last moments; insomuch that Vandyck was heard to say, that he had acquired more knowledge from her, than from any one else he knew. Her portraits are greatly esteemed in Italy; and in particular, two which she took of herself; one of which is in the ducal gallery at Florence, and the other in possession of the Lomellini family at Genoa.

I next approach that celebrated pupil of Bernardino, whom I promised to mention at the close of the chapter; and this is the Cavalier Gio. Batista Trotti, who published his master's Life, during his lifetime, written by Lamo. None of Campi's pupils was so much attached to him as this artist, who married his niece, and was left heir to his valuable studio. On his competing at Parma with Agostino Caracci, and being

more applauded at court, it was said by Agostino, with pleasantry, that they had given him a hard bone to gnaw. Hence he acquired the surname of Malosso, which he adopted, and sometimes made use of in signing his name, besides transmitting it, as an hereditary appellation, to his nephew. Thus he converted into a source of applause, the satiric trait launched against him by Caracci, meant to convey, that the people of Parma had preferred to him an artist of inferior worth. Nor indeed was Malosso his equal either in design or in solid judgment; though he could boast pictoric attractions which made him appear to advantage when opposed to other artists. He displayed little of Bernardino's taste, except in a few of his first efforts; he afterwards studied Correggio, and, most of all, aimed at resembling Solaro, whose gay, open, and brilliant style, varied shortenings, and spirited attitudes, he exhibited in the chief part of his works. But he carried it too far, making an extravagant display of his white and other clear colours, without sufficiently tempering them with shade, insomuch that I have heard his paintings compared to those on porcelain; while he has been accused of want of relief, or according to Baldinucci, of some degree of harshness. His heads are, however, extremely beautiful, smiling with loveliness, and of a graceful roundness, not unlike Solaro's; though he is too apt to repeat them on the same canvas, nearly alike in features, colours, and attitude. Here his rapidity of hand alone was in fault, as he was in no want of fertility of ideas. When he pleased he could give variety to his lineaments, as we gather from his Beheading of St. John, at S. Domenico, in Cremona, as well as to his compositions; having represented at S. Francesco and at S. Agostino, in Piacenza, and if I mistake not, elsewhere, a picture of the Conception of the Virgin, in every instance abounding with fresh ideas. Nor do we often meet with any of his paintings throughout the numerous cities in which he was employed, that have much resemblance in point of invention. He was equally varied in his imitations when he pleased, as appears from his Crucifixion, surrounded by saints, in the cathedral of Cremona, executed in the best Venetian taste; while his S. Maria Egiziaca driven from the Temple, to be seen at S. Pietro in the same town, partakes as much of the Roman. There is

also a *Pietà* of his at S. Abbondio, which shews that he was occasionally happy in catching the Caracci manner.

His most esteemed works in fresco, for which he was honoured with the title of cavaliere, were exhibited in the palace called del Giardino, at Parma. His labours in the cupola of S. Abbondio, before-mentioned, were on a magnificent scale, though designed from Giulio Campi. But they display a mastery of hand, and strength of colouring, fully equal, if not superior, to the invention of the work. For Giulio, indeed, did not possess the same skill in varying his groups of angels as the Caracci; inasmuch as both he and his family were accustomed to arrange them like the horses we see in the ancient chariots, all drawn up in a line, or in some other manner unusual in the best schools. The Cremonese historian endeavours, in some degree, to defend Trotti from the charge of harshness, casting it upon his assistants and disciples, whose altar-pieces have been attributed to Malosso, by Baldinucci. This may be the case with some, but there are others inscribed with the name of Trotti, especially at Piacenza, which more or less exhibit the same fault. Nor ought we to cast reflections upon an artist of a secondary character, on account of some errors, as these are precisely the cause of his exclusion from the rank of the very first masters.\*

Trotti educated a number of artists who flourished about the year 1600, devoted to his manner, although in course of time the method of preparing grounds becoming corrupted throughout Italy, and the age attached to a more sombre style of colouring, they were induced to abandon much of that clearness which forms a chief characteristic of his colouring. Baldinucci gives some account of Ermenegildo Lodi, as well as Orlandi, who could not discern, which of two paintings belonged to the master, and which to the scholar. This, I conjecture, arose from painting under the eye of his preceptor, whom he assisted in many of his labours, together with his brother Manfredo Lodi. When we consult the few which he executed alone, particularly at S. Pietro, they discover nothing

\* Although not exempt from faults, Trotti may be fairly admitted to rank with the best of the Campi, who, either from excessive composition or prevailing mannerism, are obnoxious to the same censure. A.



to have excited the jealousy of Agostino Caracci, nor to have gained for the artist the appellation of Malosso. The productions likewise of Giulio Calvi, called *Il Coronaro*, might be mistaken for the least perfect of those of Trotti, says Zaist, where they are not inscribed with his name. The same may be averred of two other artists, Stefano Lambri, and Cristoforo Augusta, a youth of great promise, cut off in the flower of his age, and both excellent disciples of the school. These, no less than Coronaro, may be seen and compared with each other in the church and convent of the *Padri Predicatori*, which possess specimens of each.

Of Euclide Trotti, before-mentioned, there remains in his native place no work clearly ascertained to be his, except two history-pieces of St. James the Apostle, at S. Gismonda. These too were sketched by Calvi, and completed by Euclide, with a very able imitation of his uncle Gio. Batista's style. The altar-piece of the Ascension, however, at S. Antonio, in Milan, is wholly ascribed to him; and displays much beauty, and a more serious manner than is generally to be met with in the works of the elder Malosso. No other painting is attributed to him, nor was he capable of executing many. For while yet young, he was tried and found guilty of felony against the prince. Being thrown into prison, he is there supposed to have died by poison, which was administered by his friends, in order to avoid the disgrace of a public execution. In conclusion, we must not omit the name of Panfilo Nuvolone. He was attached to Malosso, whom he imitated from the outset; but he afterwards followed a more solid and less attractive style. One of his works, which is omitted in the account of his life, is his S. Ubaldo giving his benediction to the sick, at S. Agostino in Piacenza. Mention will be made of this painter also in the Milanese school, where he flourished, together with his two sons, Giuseppe, and Carlo who obtained the appellation of the Guido of Lombardy.

## SCHOOL OF CREMONA.

## EPOCH IV.

## Foreign Manners introduced into Cremona.

AMONG the descendants of Malosso the Cremonese school continued to decline; and here, as in the instance of so many others, it was compelled to resort to foreign sources, in order to restore its somewhat aged and exhausted powers. Carlo Picenardi, of a patrician family, was the first to lead the way, an artist who had ranked among the favourite pupils of Lodovico Caracci. He was very successful in burlesque histories, and likewise exhibited to the public some of his paintings, executed for churches, which were imitated by another Carlo Picenardi, called the younger, who had formed his style in Venice and at Rome. Other artists of the city attached themselves to other schools, inasmuch, that before the middle of the seventeenth century many new manners had arisen, which assumed the place of more native styles. In the train of Malosso, Zaist enumerates Pier Martire Neri, or Negri, a good portrait-painter and composer, though, adds the historian, he procured from a foreign source a character of more boldness and strength of shadow, at the same time adducing as an instance, his great picture of the Man born blind receiving his sight from our Saviour, which is preserved at the hospital of Cremona. He painted likewise a S. Giuseppe at the Certosa, in Pavia, a work which, if I mistake not, is superior in point of taste to the former, and there are others to be met with in Rome, where the artist's name is found among the academicians of S. Luke.

Andrea Mainardi opened school simultaneously with Malosso; and two of his pupils, Gio. Batisto Tortiroli and Carlo Natali, became particularly distinguished. Both abandoned their native place, Gio. Batista going first to Rome, and thence to Venice, where he formed a style which partakes most of the

younger Palma, united to an evident imitation of Raffaello. Such it appears in his picture of the Slaughter of the Innocents, at S. Domenico, commendable in point of composition, and extremely well coloured. This, and a few other productions, are regarded however only as specimens of his powers, the artist dying in his thirtieth year, leaving behind him a pupil of the name of Gio. Batista Lazzaroni. This last flourished at Piacenza and in Milan, was an excellent portrait-painter, and much employed by the princes of Parma and other personages of high rank. Carlo Natali, surnamed Il Guardolino, attended the school of Mainardi, and afterwards that of Guido Reni, to which he added a long residence at Rome and Genoa, observing all that was most valuable, and exerting his own talents in the art. It was while engaged in executing a frieze in the Doria palace at Genoa, that he instructed Giulio Cesare Procaccini in the principles of painting, who had previously devoted himself to sculpture, and in him he presented us with one of the most successful imitators of Correggio. Carlo's attachment to architecture, however, permitted him to produce few specimens, which are highly esteemed in his native state, in particular his *Santa Francesca Romana*, painted for S. Gismondo, a piece, which if not perfect, is certainly above mediocrity.

He had a son named Giambatista, whom he instructed in both these arts; though he was desirous that he should acquire a more perfect knowledge of them under Pietro da Cortona at Rome. There he pursued his studies, and left some specimens of altar-pieces, producing works upon a still more extensive scale upon his return to Cremona, where he opened school, and introduced the Cortona manner, although with little success. There is a large picture of his at the P. Predicatori, displaying some skilful architecture, and in which the holy patriarch is seen in the act of burning some heretical books; nor is it at all unworthy of a disciple of Pietro. In the archives of the royal gallery at Florence I discovered, at the period I was drawing up my index, some letters addressed by Gio. Batista to the Card. Leopoldo de' Medici, one of which was written from Rome, dated 1674, wherein he states that he was then engaged in collecting notices respecting the artists of his native place. Hence we may gather the real origin of

their lives, as contained in the work of Baldinucci, for whom the cardinal, who patronized him, likewise procured other materials for his history from different places. Had Zaist been informed of this, he would rather have directed both his eulogies and his complaints to Natali, than to Baldinucci or his continuator. The pupils of Natali were Carlo Tassone, who became, on the model of Lovino, a painter of portraits, much admired at Turin and other courts; Francescantonio Caneti, afterwards a Capuchin friar, and a pretty good miniature-painter in his day, and who left a fine painting in the church of his own order at Como; with Francesco Boccaccino, the last of that pictorial family, who died about the year 1760. Having familiarized himself at Rome, first with the school of Brandi, and next with that of Maratta, he acquired a manner that came into some repute in private collections, for which he employed himself more than for churches. He resembles Albano, and was fond of portraying mythological subjects. A few of his altar-pieces still adorn Cremona, which may be esteemed good for the period at which they were produced.

While the Cremonese artists left their native state in search, as we have observed, of more novel methods, a foreigner took up his residence, and not only studied, but taught at Cremona. This was Luigi Miradoro, commonly called Il Genovesino, from his native city of Genoa, whence, after being initiated in the principles of his art, he appears to have gone, while young, to Cremona, towards the beginning of the seventeenth century. There he began to study the works of Panfilo Nuvolone, and afterwards formed a manner partaking of the Caracci, though neither so select nor studied, but bold, large, correct in colouring, harmonious, and productive of fine effect. This artist, equally unknown in his native place and in foreign cities, as well as passed over by Orlandi and his continuator, is nevertheless held in high repute in Lombardy, and particularly in Cremona, where his pictures adorn several churches, among which that of his S. Gio. Damasceno, at S. Clemente, has been most highly commended. The Merchants' College likewise at Piacenza possesses a very beautiful painting of a Pietà from his hand. In all subjects he was successful, and remarkably so in those of a terrific cast. In

the Casa Borri at Milan there is a piece representing a variety of punishments inflicted upon some accomplices in a conspiracy, a magnificent production of its kind. Others are to be met with, though not very frequently, in collections belonging to the above mentioned cities, on one of which I read the date of 1639.

Agostino Bonisoli was pupil to Tortiroli, and subsequently, for the space of a year, to Miradoro, though he was more indebted to his own genius than to any master, with the aid of studying excellent models, more especially that of Paul Veronese. From him he borrowed his grace and spirit, his design from other artists. He painted little for churches, and Cremona possesses scarcely any other specimen than the Dialogue of S. Antonio with the tyrant Ezzelino, which is preserved at the church of the Conventuali. His portraits and history-pieces are to be met with in private houses, for the most part taken from sacred records, and intended for the decoration of rooms. Many of these passed into Germany and other foreign parts; for, having been in the service of Gio. Francesco Gonzaga, prince of Bozolo, in which he remained twenty-eight years, his paintings were frequently presented as gifts, or requested by foreigners of rank. As long as he continued in his native state he maintained an academy for the study of naked figures, in which he gave instructions to youth.

Two other artists flourished after him in Cremona, of whom their biographer observes that they must have drunk at the same fountain, from the great resemblance of their paintings, at least during a certain period, though they differed greatly in point of colouring. One is Angelo Massarotti, a native of Cremona, the other Roberto la Longe, born at Brussels, ranked among those artists who have been denominated Fiamminghi, or Flemish, in Italy, an appellation which has given rise to frequent mistakes in history. Angelo was undoubtedly pupil to Bonisoli, and though he studied many years with Cesi at Rome, where he painted at S. Salvatore in Lauro, he exhibits very little of the Roman, except a more regular kind of composition than belongs to the Cremonese style. For the rest he was fonder of introducing portraits than ideal forms into his canvas, nor was he sufficiently careful to shun the

faults of the naturalists; owing to which, more particularly in his draperies, he sometimes became heavy. He boasts moreover a more rich and oily colouring than was then prevalent at Rome, which gives his pictures an appearance of fullness and roundness, while it adds to their preservation. Perhaps his master-piece is to be seen at S. Agostino, a vast production, in which the saint is represented giving rules to various religious orders, which form a body militant under his banners, and in such a crowd of figures, the ideas, the attitudes, and the draperies are all well varied.

Most probably Roberto la Longe frequented the academy of Bonisoli, and occasionally, as we have observed, conformed to the manner of Massarotti. But both there and at Piacenza, where he long resided and closed his days, he painted in a variety of styles, yet always soft, clear, and harmonious, much as if he had never ventured beyond the confines of Flanders. At times he emulates Guido, as in some histories of S. Teresa, painted for S. Sigismondo at Cremona; and in some histories of S. Antonio Martire, at Piacenza, he approaches Guercino, while at others he displays a mixture of strength, delicacy, and beauty, as in his picture of S. Saverio, in the cathedral at Piacenza, seen in the act of dying, and supported by angels. His landscapes give singular attraction to his figures, though the latter might be better designed, and more gradation may be desired in his landscape, as well as in other parts of his works.

Both these last masters had for their pupil Gian Angiolo Borroni, who being taken under the patronage of the noble house of Crivelli, was retained many years at Bologna, during the period the Creti rose into repute. Monti and Giangioseffo del Sole, to whose style he most attached himself, were then likewise flourishing at the same place. He was particularly employed in ornamenting the palaces of his patrons, who were desirous of having him with them, both at Cremona and at Milan, and in this last city he spent the best part of his life, dying very infirm in the year 1772. There, too, he left the chief portion of his works, some of which are upon a very large scale, distributed throughout its temples and palaces, besides others in different cities of the Milanese, more especially in his native place. In the cathedral remains his picture of S. Be-

nedetto, in the act of offering up prayers for the city, of which he is the patron, to paint which the Cav. Borroni exerted his utmost degree of industry and art. Its success was sufficient indeed to have placed it upon an equality with the best of its age, had the draperies been folded with a degree of skill at all corresponding to the rest of the work; but in this he certainly was not happy. A little subsequent to him began to flourish Bottani, an artist who has been mentioned also in the Mantuan school; for, though a native of Cremona, he resided elsewhere. Good artists continue to flourish at Cremona to this day, whose merits, however, according to my plan, I leave untouched to the judgment of posterity.

Professors of minor branches of painting were not wanting in this school, one of whom, named Francesco Bassi, who had fixed his residence at Venice, was there called *Il Cremonese da' Paesi*. His powers were extremely varied and pleasing, united to great polish, powerful in his shadows, warm in his airs, while he often added to his pieces figures of men and animals in a pretty correct taste. They enrich many collections both in Italy and elsewhere, and some, as we find from the catalogue published in Venice, were included in Algarotti's. We must be cautious to avoid mistaking this painter for another Francesco Bassi, also a Cremonese, who is in that city called the younger. He was a pupil of the former in the art of landscape, and although much inferior to him, is not unknown in different collections. But a still higher rank in the same class is occupied by Sigismondo Benini, a scholar of Massarotti, the inventor of beautiful methods in his landscapes, with well retiring grounds, and with all the accidents of light well portrayed. His composition is polished, distinct, and coloured with equal harmony and vigour, though to continue agreeable he ought not to have transgressed the limits of landscape; for, by the addition of his figures, he diminished the value of his works.

About the same period a family, sprung from Casalmaggiore in the Cremonese, distinguished itself in the line of architectural and ornamental painting. Giuseppe Natali, the elder, impelled by his natural inclination for this art, entered upon it notwithstanding the opposition of his father, which, being at length overcome, he was permitted to visit Rome, and to

remain some time at Bologna in order to qualify himself. He flourished precisely at the period which the architectural painters are fond of considering as the happiest for their art. It had very recently been improved by Dentone, by Colonna, by Mitelli, and boasted, from its attractive novelty, a number of young geniuses, whom it inspired with the dignity of masters, and with the prospect of rewards, a subject on which I shall treat more particularly in the Bolognese school. He formed a style at once praiseworthy for the architectural, and judiciously pleasing for the ornamental parts. He gratifies the eye by presenting it with those views which are the most charming, and gives it repose by distributing them at just distances. In his grotesques he retains much of the antique, shunning all useless exhibition of modern foliage, and varying the painting from time to time with small landscapes, which he also executed well in little oil pictures, which were in the highest request. The softness and harmony of his tints extorted great commendation. He did not permit his talents to remain idle, ornamenting a number of halls, chambers, chapels, and churches throughout Lombardy, often with a rapidity that appears almost incredible. He more particularly distinguished himself at San Sigismondo, and in the palace of the Marchesi Vidoni.

He had three brothers who followed in his footsteps, and all of whom he had himself instructed. Francesco, the second, approached nearest to Giuseppe in point of merit, and even surpassed him in dignity. He was employed in works on a large scale for the churches of Lombardy and Tuscany, as well as for the courts of the dukes of Massa, of Modena, and of Parma, in which city he closed his days. Lorenzo, the third, chiefly assisted his brothers, or if he had the misfortune to execute any works alone, he was rather pitied than applauded. Pietro, the fourth brother, died young and uncommemorated. There were two sons, the one of Giuseppe, the other of Francesco, who were initiated by their parents in the same art. The first, named Giambatista, became court-painter to the elector of Cologne; and the second, who bore the same name, honourably occupied a similar rank at the court of Charles, king of the two Sicilies, and in that of his son, a station in which he died. Giuseppe educated a pupil of merit in Gio.



Batista Zaist, a name to which we have frequently referred. Memoirs of him were collected by Sig. Panni, both his pupil and relation. To him also we are indebted for the publication of the work of Zaist, by which we have been guided in this account. It is a guide, however, not to be followed by a reader who is in haste, inasmuch as he is found to proceed very leisurely, and is very apt to go over the same ground again.

## CHAPTER V

## SCHOOL OF MILAN.

## EPOCH I.

Account of the Ancients until the time of Vinci.

IF in each of our pictoric schools we have adhered to the plan of tracing back the memorials of more barbarous ages, and thence proceeding to more cultivated periods, Milan, more especially as the capital of Lombardy, and the court of the Lombard kings, will afford us an epoch remarkable no less for its lofty character than for the grandeur of its monuments. When Italy passed from the dominion of the Goths to that of the Longobards, the arts, which invariably follow in the train of fortune, transferred their primary seat from Ravenna to Milan, to Monza, and to Pavia. Each of these places still retains traces of the sort of design now entitled, both on account of the place and the time, Longobardic, much in the same manner as in the diplomatic science we distinguish by the same name certain characters peculiar to that age, or rather to those ages; for after the Longobards were driven from Italy, the same taste in writing and sculpture continued to flourish during a great part of them. This style, as exhibited in works, both of metal and of marble, is coarse and hard beyond the example of any preceding age, and is seen most frequently and to most advantage in the representation of monsters, birds, and quadrupeds rather than of human figures. At the cathedral at S. Michele, and at S. Giovanni in Pavia, appear some friezes over the gates, consisting of animals chained in a variety of ways to one another, sometimes in natural positions, and sometimes with the head turned behind. In the interior of the same churches, as well as in some others, we meet also with

capitals, presenting similar figures, not unfrequently united to historical representations of men, differing so much from the human figure as to appear belonging to another species. The same kind of abuse of the art was practised in places under the sway of the Longobard dukes, one of which was the Friuli, which still preserves a number of these barbarous efforts. In Cividale there is a marble altar, first begun by Duke Pemmone, and completed by his son Ratchi, who lived during the eighth century. The bassirilievi consist of Christ seated between different angels, his Epiphany, and the Visitation of the Blessed Virgin.\* Art would appear scarcely capable of producing any thing more rude than these figures, yet whoever will be at the pains of examining the frieze on a gate at the same place, or the capitals of the pillars of S. Celso at Milan,† works of the tenth century, will admit that it was susceptible of still greater corruption when it added absurdity to its coarseness, and produced distorted and dwarfish figures, all hands and all heads, with legs and feet incapable of supporting them. There are an infinite number of similar marbles, and of like design, at Verona and other places. To these, nevertheless, are opposed other monuments which will not permit us to admit, as a general rule, that every trace of good taste was then extinct in Italy. I might easily adduce instances, drawn from different arts, and in particular from that of working in gold, which, during the tenth century, boasted its Volvino, who produced the very celebrated altar-piece at S. Ambrogio in Milan, a work which may be pronounced equal in point of style to the finest specimens of the dittici, or small ivory altar-pieces, that the museums of sacred art can boast.

Confining myself, however, to the subject before me, we know that Tiraboschi remarked in the palace of Monza, some of the most ancient pictures belonging to those ages,‡ while

\* The inscription is annexed to it, and may be found in Bertoli, *Antichità di Aquileia*, num. 516.

† See the Dottore Gaetano Bugati, in his *Historical and Critical account of the relics and the worship of San Celso the Martyr*, p. 1; and the P. M. Allegranza, *Explanations and Reflections relating to some sacred monuments at Milan*, p. 168.

‡ In the same place are still to be seen where Troso da Monza painted some reliques of the art. A.

other similar reliques are pointed out at S. Michele in Pavia, although placed in too elevated a situation to permit us to form an exact judgment of them. Others yet more extensive exist in Galliano, of which a description is given in the *Opuscoli* of P. Allegranza, (p. 193). Upon this point I may observe, that the Treatise upon Painting already mentioned, was discovered in a manuscript in the University of Cambridge to have had this title :—*Theophilus Monachus* (elsewhere *qui et Rugerius*), *de omni scientiâ artis pingendi. Incipit Tractatus Lombardicus qualiter temperantur colores, &c.* This is a convincing proof, that if painting could then boast an asylum in Italy, it must have been more particularly in Lombardy. And in the church of S. Ambrogio, just mentioned, proofs of this are not wanting. Over the confessional is seen a ceiling in *terra cotta*, with figures in bassorelievo, tolerably designed and coloured, resembling the composition of the best mosaic-workers in Ravenna and in Rome, supposed to be the work of the tenth century, or thereabouts. The figures of the Sleeping Saints are also seen near the gate, which must have been painted about the same time, and were at one time covered with lime, though they have since been brought to light and very carefully preserved by the learned ecclesiastics who are entrusted with the care of the temple. The portico has also a figure of the Redeemer, with a holy man worshipping at his feet, wholly in the Greek manner; besides a Crucifixion, which, to judge from the characters, might more suitably be ascribed to the thirteenth century than to the next. I omit the mention of several figures of the Crucified Saviour and of the Virgin, interspersed through the city and the state; contenting myself with referring to those of our Lady placed at S. Satiro and at Gravedona, which are of very ancient date.

From the period of these first efforts, I am of opinion that the art of painting continued to flourish throughout the state and city of Milan, though we are not fortunate enough to retain sufficient memorials of it to compile a full historical account. For little mention has been made by our oldest writers concerning the artists, except incidentally, as by Vasari in his *Lives* of Bramante, of Vinci, and of Carpi, and by Lomazzo,

in his Treatise, and in his Temple, or Theatre\* of Painting. As little likewise has been said by several of the more modern writers, nor that always with good authority, such as Torre, Latuada, Santagostini, whose narratives were collected by Orlandi, and inserted in his Dictionary. Some supplementary information has been supplied by "Notices of the Paintings of Italy" as to a variety of artists, and their exact age; and by the New Guide to Milan, truly new and unique until this period in Italy, and reflecting the highest credit upon the Ab. Bianconi, who not only points out every thing most rare in the city, but teaches us, by sound rules, how best to distinguish excellence from mediocrity and inferiority in the art. To this we may add the name of the Consiglier de' Pagave, who published very interesting notices relating to this school, in the third, fifth, and eight volumes of the new Sienese edition of Vasari.† I am also enabled to furnish considerable information in addition, politely transmitted to me in manuscript by the last writer, for the present work. From these I am happy to announce that we may become acquainted with the names of new masters, along with much chronological information of a sounder kind, relating to those already known, frequently derived from the "Necrologio" of Milan, which had been carefully preserved by one of the public functionaries of that city.

By aid of these, and other materials I have to bring forward, I prepare to treat of the Milanese school from as early a date as 1335, when Giotto was employed in ornamenting various places in the city, which, down to the time of Vasari, continued to be esteemed as most beautiful specimens of the art. Not long subsequent to Giotto, an artist named Stefano Fiorentino was invited thither by Matteo Visconti, and is cele-

\* He borrowed the idea of this work from the Theatre of Giulio Camillo, with whom he compares his own Treatise in chap. ix. Hence, as in the case of some books which have two titles, I judge it best to call it by this name (Theatre) also, as others have done.

† The Pagave MSS. formerly in possession of the Cav. Bossi, himself a painter, came into the hands of Sig. G. Cattanio, Director of the I. R. Collection of Coins. By the light of these and the memorials left by Bossi, added to the materials supplied by himself, the Lives of the Lombard Artists are being prepared, and will very shortly appear. A.

brated as one of the most accomplished pupils of the former. But he was compelled by indisposition to abandon the work he had undertaken in that city; nor do we know that at that period he had any successor in the Giotto manner. About the year 1370, Gio. da Milano, pupil to Taddeo Gaddi, arrived there, so able an artist that his master, at his death, entrusted to him the care of his son Angiolo, and another son, whom he was to instruct in a knowledge of the art. It is therefore evident that the Florentine early exercised an influence over the Milanese School. We are informed at the same time of two native artists, who, according to Lomazzo, flourished at the period of Petrarch and of Giotto. These are Laodicia di Pavia, called by Guarienti, *pittrice*, and Andriano di Edesia, also said to belong to Pavia, although both his name and that of Laodicia lead us to conjecture that they must have been of Greek origin. To Edesia and his school have been attributed some frescos which yet remain at S. Martino and other places in Pavia.\* I cannot speak positively of the authors; their taste is tolerably good, and the colouring partakes of that of the Florentines of the age. Michel de Roncho, a Milanese, is another artist discovered by Count Tassi, at the same time that he gives some account of the two Nova who flourished at Bergamo. Michele is said to have assisted in their labours in the cathedral of that city, from the year 1375 to 1377, and remnants of these paintings survive, which shew that they approached nearer the composition of Giotto than the artists of Pavia. There are some pictures in Domodossola that also bring us acquainted with an able artist of Nova. They are preserved in Castello Sylva and elsewhere, and bear the following memorandum—*Ego Petrus filius Petri Pictoris de Novaria hoc opus pinxi*, 1370. Without, however, going farther than Milan, we there find in the sacristy of the Conventuali, as well as in different cloisters, paintings produced in the fourteenth century, without any indication of their authors, and most frequently resembling the Florentine manner, though occasionally displaying a new and original style, not common to any other school of Italy.

Among these anonymous productions in the ancient style,

\* See *Notizie delle Pitture, Sculture, ed Architetture d' Italia*, by Sig. Bertoli, p. 41, &c.

the most remarkable is what remains in the sacristy of Le Grazie, where every panel presents us with some act from the Old or the New Testament. The author would appear to have lived during the latter part of the fourteenth and beginning of the fifteenth centuries; nor is it easy to meet with any other Italian production, conducted during that age by a single artist, so abundantly supplied with figures. The style is dry, but the colouring, where it has escaped the power of the sun, is so warm, so well laid on, so boldly relieved from its grounds, that it yields in nothing to the best Venetian or Florentine pieces of the time, insomuch that whoever be the artist he is fully entitled to all the praise of originality. Another Lombard artist, formerly believed to be a Venetian, is better known. His name has been incorrectly given by Vasari, in his life of Carpaccio, and in that of Gian Bellini, as well as by Orlandi and by Guarienti, in three articles inserted in the Dictionary of Art. In one article, following Vasari, he is called by Orlandi, Girolamo Mazzoni, or Morzoni, and in the two others he is named Giacomo Marzone, and Girolamo Morzone, by Guarienti, a writer more expert perhaps in adding to the errors and prejudices entertained about the old painters, than in correcting them. His real name is to be found upon an altar-piece which is still preserved at Venice, or in its island of S. Elena, a piece representing the Assumption of the Virgin, with the titular saint, S. Gio. Batista, S. Benedetto, and a holy Martyr, along with the following inscription—*Giacomo Morazone à laurà questo lauorier. An. Dni. MCCCCXXXI*. The excellent critic Zanetti is persuaded, from its Lombard dialect, as well as from the fact of the artist having painted a good deal in different cities of Lombardy, as related by Vasari, that he does not belong to the Venetian, but to the Lombard school, and the more so as he took his name from Morazzone, a place in Lombardy. It is true, that granting this, there is no great sacrifice made, inasmuch as this Giacomo, who, when in Venice, was the competitor of Jacobello del Fiore, displayed little merit, at least in this picture, which cannot boast even a foot placed upon the ground according to the rules of perspective, nor any other merit that raises it much above the character of the thirteenth century.

Michelino was an artist who also retained the ancient style,

and continued to the last the practice of making his figures large and his buildings small, a practice blamed by Lomazzo even in the oldest painters. He assigns to him a rank, however, among the best of his age, on account of his designs of animals of every kind, which he painted, says Lomazzo, wonderfully well, and of the human figure, which he executed with effect, rather in burlesque than in serious subjects; and in this style was esteemed the model of his school.\* He would appear likewise, to have been esteemed by foreigners, as we find in the *Notizia Morelli*, that in the house of the Vendramini at Venice there was preserved "a small book in 4to. bound in kid-skin, with figures of animals coloured" by this artist. At a little interval, according to Pagave, we are to place the period of Agostino di Bramantino, an artist unknown to Bottari, as well as to more recent investigators of pictorial history. I apprehend that an error committed by Vasari gave rise to an additional one in the mind of Pagave, a very accurate writer. Vasari, remarking that in a chamber of the Vatican, which was subsequently painted by Raffaello, the previous labours of Pier della Francesca, of Bramantino, of Signorelli, and of the Ab. di S. Clemente, were destroyed to accommodate the former, supposes that the two first of the artists, thus sacrificed, conducted them contemporaneously under Nicholas V. about 1450. Induced by the esteem he had for the same Bramantino, he collected notices also of his other works, and discovered him to be the author of the *Dead Christ* foreshortened, of the *Family which deceived the horse at Milan*, and of several perspectives; the whole of which account is founded in error, when attributed to a Bramantino, who flourished about 1450, yet the whole is true when we suppose them to have been the work of one Bramantino, pupil to Bramante, who lived in the year 1529. I cannot perceive, however, in what way the Consiglier Pagave could have detected Vasari's mistake in the Milanese works; whilst in those of the Vatican, which, according to Vasari himself, all belong to the same individual, he has taken occasion to repeat it. He had better

\* The figures which he painted in the *Cortile of the Casa Borromeo* partake in nothing of the burlesque. The painter's name to them was recently discovered by Sig. Cataneo; and in point of composition, they place him among the most eminent disciples of Giotto. A.



have asserted that the historian had erred in point of chronology, in supposing that Bramantino painted under the pontificate of Nicholas V. than have ventured on the hypothesis of the existence of an ancient Bramantino, called Agostino, by whom a very beautiful work was to be seen in the papal palace, and no other specimen at Rome, at Milan, or elsewhere. I disclaim all belief then in this old artist, until more authentic proofs are brought forward of his existence; and I shall be enabled to throw new light upon the subject before I conclude the present epoch.

In the time of the celebrated Francesco Sforza, and of the Cardinal Ascanio his brother, both desirous no less of enriching the city with fine buildings than these last with the most beautiful decorations, there sprung up a number of architects and statuarys, and, what is more to our purpose, of very able painters for the age. Their reputation spread through Italy, and induced Bramante to visit Milan, a young artist who possessed the noblest genius, both for architecture and painting, and who, after acquiring a name in Milan, taught the arts to Italy and to the world. The former had made little progress in point of colouring, which, though strong, was somewhat heavy and sombre, nor in regard to their drapery, which is disposed in straight, hard folds, until the time of Bramante, while they are also cold in their features and attitudes. They had improved the art, however, in regard to perspective, no less in execution than in writing on the subject; a circumstance that led Lomazzo to observe, that as design was the peculiar excellence of the Romans, and colouring of the Venetians, so perspective seemed to be the chief boast of the Lombards. It will be useful to report his own words, from his *Treatise upon Painting*, p. 405. "In this art of correctly viewing objects, the great inventors were Gio. da Valle, Constantino Vaprio, Foppa, Civerchio, Ambrogio and Filippo Bevilacqua, and Carlo, all of them belonging to Milan. Add to these Fazio Bembo da Valdarno, and Cristoforo Moretto of Cremona, Pietro Francesco of Pavia, and Albertino da Lodi;\* who,

\* Note that Lomazzo would not have passed over the name of Agostino di Bramantino, were it true that he had flourished as early as 1420, and employed himself at Rome, an honour to which the rest of these Milanese did not attain.

besides the works they produced at other places, painted for the Corte Maggiore at Milan, those figures of the armed barons, in the time of Francesco Sforza, first duke of Milan : "that is to say, between the period of 1447 and 1466.

In treating of these artists, I shall observe nothing further in reference to the last four, having described those of Cremona in their own place, and not being aware that any thing more than the name of the other two survives at Milan ; I say at Milan, because Pier Francesco of Pavia, whose surname was Sacchi, left, as we shall find, some fine specimens at Genoa, where he resided during some time. It is doubtful whether any altar-piece remains by the first of these (Gio. della Valle), it being impossible to ascertain the fact. Nor do I know of any genuine work belonging to Costantino Vaprio, though there is a Madonna painted by another Vaprio, surrounded by saints in different compartments, at the Serviti, in Pavia, with this inscription :—*Augustinus de Vaprio pinxit*, 1498 : a production of some merit.

Vicenzio Foppa, said by Ridolfi to have flourished about the year 1407, is esteemed almost the founder of the Milanese school, in which he distinguished himself during the sovereignty of Filippo Visconti, and that of Francesco Sforza. I alluded to his name in the Venetian school, to which he is referable, from his being of Brescia, whatever Lomazzo may on the other hand contend. It is my wish to avoid all questions of nationality, and the compendious method of my work will be a sufficient apology in this respect, more particularly as far as relates to the names of less celebrated artists. But with the head of a school, such as Foppa, I cannot consider it a loss of time to investigate his real country, in particular as the elucidation of many confused and doubtful points in the history of the art is found to depend upon this. In Vasari's Life of Scarpaccia we find it mentioned, that about the middle of the century "Vincenzio, a Brescian painter, was held in high repute, as it is recounted by Filarete." And in the Life of this excellent architect, as well as in that of Michelozzo, he says, that in some of their buildings, erected under Duke Francesco, Vincenzo di Zoppa (read Foppa), a Lombard artist, painted the interior, "as no better master was to be met with in the surrounding states." Now that there was a Vincenzo, a Brescian

artist, who then and subsequently flourished, and who ranked among the best artists, is proved by Ambrogio Calepino, in his ancient edition of 1505, at the word *pingo*. There, after having applauded Mantegna beyond all other artists of his age, he adds :—"Huic accedunt Jo. Bellinus Venetus, Leonardus Florentinus, et Vincentius Brixianus, excellentissimo ingenio homines, ut qui cum omni antiquitate de picturâ possint contendere." After so high a testimony to his merits, written, if I mistake not, while Foppa was still living, though edited after his decease (as we noticed from the eulogy written by Boschini on Ridolfi, in its proper place), let us next attend to that found on his monument in the first cloister of S. Barnaba at Brescia, which runs as follows :—"Excellentiss. ac. eximii. pictoris. Vincentii. de. Foppis. ci. Br. 1492." (Zamb. p. 32.) To these testimonials I may add that from the hand of the author, which I discovered in the Carrara Gallery at Bergamo, where, on a small ancient picture, conducted with much care, and a singular study of foreshortening, extremely rare for the period, representing Christ crucified between the two Thieves, is written :—*Vincentius Brixiensis fecit, 1455*. What proof more manifest can be required for the identity of one and the same painter, recorded by various authors with so much contradiction with regard to name, country, and age?

It must therefore be admitted, after a comparison of the passages adduced, that there is only a single Brescian artist in question, that he is not to be referred to so remote a period as reported, and that he could not have painted in the year 1407 of the vulgar era, inasmuch as he very nearly reaches the beginning of the sixteenth century. We may for the same reasons dismiss from history those specious accounts interspersed by Lomazzo, asserting that Foppa drew the proportions of his figures from Lysippus; that Bramante acquired the art of perspective from his writings, out of which he composed a treatise of essential utility to Raffaello, to Polidoro, and to Gaudenzio; and that Albert Durer and Daniel Barbaro availed themselves, by plagiarism, of Foppa's inventions. Such assertions, already in a great measure refuted by the learned Consiglier Pagave in his notes to Vasari,\* first took their rise

\* Vasari, vol. iii. p. 233.

in supposing that the age of Foppa was anterior to Piero della Francesca, from whom perspective in Italy may truly be said to have dated its improvement. Next to him Foppa was one of the first who cultivated the same art, as clearly appears from the little picture already mentioned at Bergamo. In Milan there are some of his works remaining at the hospital, executed upon canvas, and a Martyrdom of S. Sebastiano, at Brera, in fresco, which, for design of the naked figure, for the natural air of the heads, for its draperies and for its tints, is very commendable, though greatly inferior in point of attitude and expression. I have frequently doubted whether there were two Vincenzi of Brescia, since Lomazzo, besides Vincenzio Foppa, whom, against the received opinion, he makes a native of Milan, marks down in his index a Vincenzio Bresciano, of whom I am not aware that he makes the slightest mention throughout the whole of his work. I am led to suspect that, meeting with some works bearing the signature of *Vincenzio Bresciano*, without the surname of Foppa, beyond the limits of Milan, the historian, fixed in his persuasion that Foppa must be a native of Milan, set down two artists of the name instead of a single one, and that this, moreover, was perhaps an old prejudice, prevailing in the Milanese school, and which Lomazzo was unable to dismiss. National errors and prejudices are always the last to be renounced. In the *Notizia* Morelli, a Vincenzo Bressano the elder is twice mentioned, an adjunct, which, if not a surname, as it was in the instance of Minzocchi, may have arisen from some false report connected with the two Vincenzi Bresciani. Indeed we have repeatedly observed that the names of artists have been very frequently drawn, not from authentic writings, but from common report, which generally presents us with a worse account of what has been ill heard or understood.

Vincenzo Civerchio, denominated by Vasari Verchio, to which Lomazzo, who asserts him to have been a Milanese, added the surname of *Il Vecchio*, is an artist whom we have recorded in the Venetian school, to which he is referred as a native of Crema, though he resided at Milan, and educated several excellent pupils for that school, and with the exception of Vinci is the best entitled of any master to its gratitude. Vasari, when he praises his works in fresco, considers him in

no way inferior to Foppa. In his figures he was extremely studied, and admirable in his method of grouping them in the distance, so as to throw the low grounds back, and bring down the higher parts with a gentle gradation. Of this he affords a model at S. Eustorgio in some histories of S. Peter Martyr, painted for a chapel of that name, which are highly commended by Lomazzo, though they have since been covered with plaster, there remaining only from the hand of Civerchio the summits of the cupola, which we trust will enjoy a longer date.\* Ambrogio Bevilacqua is an artist known by a production at S. Stefano, representing S. Ambrogio with saints Gervasio and Protasio standing at his side. Other paintings procured for him the reputation of a fine drawer of perspective, though in the specimen here mentioned he has undoubtedly not adhered to its rules. The design, however, is such as approaches, with some slight traces of dryness, to a good style. Memorials of this artist are found as early as 1486; but of his brother Filippo, his assistant, and of Carlo, a native of Milan, mentioned by Lomazzo in the same work, I am able to find no account. There are two, however, who are referred by our already highly commended correspondent to this more remote epoch. These are Gio. de' Ponzoni, who left a picture of S. Cristoforo in a church near the city, called Samaritana, and a Francesco Crivelli, who is reported to have been the first who painted portraits in the city of Milan.

Of those who here follow, a part formed the body of painters under the government of Lodovico the Moor, during whose time Vinci resided at Milan, and others were gradually making progress during the following years, though not any wholly succeeded in freeing themselves from the old style. The first on the list are the two Bernardi, as frequently also called Bernardini, natives of Trevilio, in the Milanese, the one of the family Butinoni, the other of that of Zenale, both pupils of Civerchio, and his rivals both in painting and in writing.

\* The epochs relating to this artist appear difficult, and almost irreconcilable. From Lomazzo's account he was a painter as early as 1460, and according to Ronna, in his "*Zibaldone Cremasco*," for the year 1795, p. 84, there are existing documents which prove that he was still living in 1535. If we give credit to these, Civerchio must have flourished to an extreme age, so as to be ranked in this point with Titian, with Calvi, and the other hoary-headed octogenarians of the art.

Trevilio is a territory in the Milanese, at that period included in that of Bergamo, and for this reason comprehended by Count Tassi in its school. It is also a considerable distance from Trevigni, where he took advantage of the resemblance of the name to announce one Bernardino da Trevigi, a painter and architect, who never existed. Vasari mentions a Bernardino da Trevio (he meant to say Trevilio), who, in the time of Bramante, was an engineer at Milan, "a very able designer, and esteemed an excellent master by Vinci, though his manner was somewhat harsh and dry in his pictures;" and he then cites among his other works a picture of the Resurrection at the cloister of the Grazie, which presents some beautiful foreshortenings. It is surprising how Bottari should have changed Trevio into Trevigi, and how Orlandi should have understood Vasari as writing of Butinone, when, guided by Lomazzo, at page 271, and in other parts of the treatise, it was easy to conjecture that he was there speaking of Zenale of Trevilio. He was a distinguished character, in the confidence of Vinci,\* and in the treatise upon painting compared with Mantegna, besides being continually referred to as an example in the art of perspective, on which, when old, in 1524, he composed a work, and put down a variety of observations. There, too, among others, he treated the question so long contested in those days, whether the objects represented small and in the distance ought to be less distinct, in order to imitate nature, than those that are larger and more near, a question which he explained in the negative, contending rather that distant objects should be as highly finished and well proportioned as those more fully before the eye. This, then, is the Bernardino, so much commended by Vasari, whose opinion of this artist may be verified by viewing the Resurrection at Le Grazie, and a Nunziata at San Sempliciano, presenting a very fine piece of architecture, calculated to deceive the eye. This,

\* Lomazzo, in his treatise (book i. chap. ix.), relates that Vinci in his Supper had endued the countenance of both the saints Giacomo with so much beauty, that, despairing to make that of the Saviour more imposing, he went to advise with Bernardo Zenale, who to console him said, "Leave the face of Christ unfinished as it is, as you will never be able to make it worthy of Christ among those Apostles," and this Lionardo did.

however, is the best portion of the painting, as the figures are insignificant, both in themselves and in the drapery. In respect to Butinone, his contemporary, and companion also when he painted at San Pietro in Gessato, we may conclude that he displayed an excellent knowledge of perspective, since it is affirmed by Lomazzo. For the rest, his works, with the exception of a few pictures for rooms, better designed than coloured, have all perished. There is a Madonna represented between some saints, which I saw in possession of the Consigliere Pagave, at whose suggestion I add to the pupils of Civerchio a Bartolommeo di Cassino of Milan, and Luigi de' Donati of Como, of whom authentic altar-pieces remain.

At the period when these artists were in repute, Bramante came to Milan. His real name, as reported to us by Cesariani, his disciple and the commentator on Vitruvius, was Donato, and he was, as is supposed, of the family of Lazzari, though this has been strongly contested in the *Antichità Picene*, vol. x. There it is shewn, at some length, that his real country was not Castel Durante, now Urbania, as so many writers assert, but a town of Castel Fermignano. Both places are in the state of Urbino, whence he used formerly to be called Bramante di Urbino. There he studied the works of Fra Carnevale, though Vasari gives no further information respecting his education. He continues to relate that on leaving his native place he wandered through several cities in Lombardy, executing, to the best of his ability, small works, until his arrival at Milan, where, becoming acquainted with the conductors of the cathedral, and among these with Bernardo, he resolved to devote himself wholly to architecture, which he did. Before the year 1500 he went to Rome, where he entered the service of Alexander VI. and Julius II., and died there in his seventieth year, in 1514. We may here conjecture that the historian gave himself very little anxiety about investigating the memoirs of this great man. Sig. Pagave has proved to be a far more accurate inquirer into the truth. Animated by his love of this quality, the soul of all history, he at once renounced the honour his country would have derived from having instructed a Bramante; nor yet as he referred him as a pupil to Carnevale, or to Pierro della Francesca, or to Man-

tegna, like some writers cited by Signor Colucci. He has properly noticed his arrival at Milan, already as a master, in 1476, after having erected both palaces and temples in the state of Romagna. From this period, until the fall of Lodovico, that is until 1499, he remained at Milan, where he executed commissions, with large salaries, for the court, and was employed as well by private persons in works of architecture, and sometimes of painting.

Cellini in his second treatise denies Bramante the fame of an excellent painter, placing him in the middling class, and at this period he is known by few in Lower Italy, where he is never named in collections, though he is very generally met with in the Milanese. Cesariano and Lomazzo had already asserted the same thing, the latter having frequently praised him in his work when giving an account of his pictures both sacred and profane, in distemper and in fresco, as well as of his portraits. His general manner, he observes, much resembles that of Andrea Mantegna. Like him he had employed himself in copying from casts, which led him to throw his lights with too much force on his fleshs. In the same manner also as Mantegna he covered his models with glued canvas, or with pasteboard, in order that in the curves and folds he might correct the ancients. And like him he employed for painting in distemper, a kind of viscous water, an instance of which is adduced by Lomazzo, who repaired one of the specimens. Most of Bramante's pictures in fresco, mentioned by Lomazzo and by Scaramuccia as adorning the public places in Milan, are now destroyed or defaced, if we except those that are preserved in the chambers of the Palazzi Borri and Castiglioni, which are pretty numerous. There is also a chapel in the Certosa at Pavia, said to have been painted by him. His proportions are square, and sometimes have an air of coarseness, his countenances are full, the heads of his old men grand, his colouring is very lively and well relieved from the ground, though not free from some degree of crudity. This character I have remarked in one of his altar-pieces, with various saints, and with fine perspective, in possession of the Cav. Melzi, and the same in a picture at the Incoronata in Lodi, a very beautiful temple erected by Gio. Bataggio, a native of the place, from the design of Bramante. His master-



piece, which is to be seen at Milan, is a S. Sebastiano, in that saint's church, where scarcely a trace of the style of the fourteenth century is perceptible. The Notizia Morelli points out his picture of a Pietà, at S. Pancrazio, in Bergamo, which Pasta had mistaken for one of Lotto, and mentions also his picture of the Philosophers, painted by Bramante in 1486, belonging to the same city.

He educated two pupils in Milan, whose names have survived. One of these is Nolfo da Monza, who is said to have painted from the designs furnished by Bramante, at S. Satiro and other places; an artist who, if not equal to the first painters, was nevertheless, it is remarked by Scanelli, of a superior character. In the sacristy also of S. Satiro, placed near the beautiful little temple of Bramante, are a number of old pictures, most probably from the hand of Nolfo. The other artist is Bramantino, supposed by Orlandi to have been the preceptor of Bramante, by others confounded with him, and finally discovered to have been his favourite disciple, from which circumstance he obtained his surname. His real name was Bartolommeo Suardi, an architect, and, what is more to my purpose, a painter of singular merit. In deceiving the eye of animals, he equalled the ancients, as we are acquainted by Lomazzo in the opening of his third book. During a period he followed his master; but on occasion of visiting Rome he improved his style, though not so much in regard to his figures and proportions, as in his colouring and his folds, which he made more wide and spacious. He was doubtless invited or conducted to Rome by Bramante, and there, under Pope Julius II., painted those portraits so highly praised by Vasari, and which when about to be removed, to give place to Raffaello's, were first copied at the request of Jovius, who wished to insert them in his museum. It is certain that the Vatican paintings by Bramantino do not belong to the time of Nicholas V. as we have shewn. He returned from Rome to Milan, as we are informed by Lomazzo; and to their more favourable period we may refer his production of S. Ambrogio, and that of S. Michele, with a figure of the Virgin, coloured in the Venetian style, and recorded in the select Melzi gallery, and to be mentioned hereafter. There are also some altar-pieces both designed and coloured by him, in the church of S. Fran-

cesco, which display more elevation and dignity than belonged to his age. But his chief excellence was in perspective, and his rules have been inserted by Lomazzo in his work, out of respect to this distinguished artist. He likewise holds him up as a model, in his picture of the Dead Christ between the Maries, painted for the gate of S. Sepolcro, a work which produces a fine illusion; the legs of the Redeemer, in whatever point they are viewed, appearing with equal advantage to the eye. Other artists I am aware have produced the same effect; but it is a just, though a trite saying, that an inventor is worth more than all his imitators. The Cistercian fathers have a grand perspective in their monastery, representing the Descent of Christ into Purgatory, from his hand. It consists of few figures, little choice in the countenances, but their colouring is both powerful and natural; they are well placed and well preserved in their distance, disposed in beautiful groups, with a pleasing retrocession of the pilasters, which serve to mark the place, united to a harmony that attracts the eye. He had a pupil named Agostin da Milano, well skilled in foreshortening, and who painted at the Carmine a piece that Lomazzo proposes, along with the cupola of Correggio at the cathedral of Parma, as a model of excellence in its kind. His name is made very clear in the index of Lomazzo, as follows:—"Agostino di Bramantino of Milan, a painter and disciple of the same Bramantino." I cannot imagine how such a circumstance escaped the notice of Sig. Pagave, and how he was led to present us with that more ancient Agostino Bramantino (so called from his family name, not from that of his master), whose existence we have shewn to have been ideal, wholly arising out of a mistake of Vasari. The one here mentioned was real, though his name is so little known at Milan, as to lead us to suppose he must have passed much of his time in foreign parts. And we are even authorized to conjecture that he may be the same *Agostino delle Prospettive* whom we meet with in Bologna, in 1525. All the circumstances are so strong, that in a matter of justice, they would have proved sufficient to establish his identity; his name of Agostino, his age, suitable to the preceptorship of Suardi, his excellence in the art, which procured for him his surname, and the silence of Malvasia, who could not be ignorant of him, but who,

because he was drawing up a history of the Bolognese school only, omitted to mention him.

There were other artists about 1500, who, as it is said, following Foppa, painted in the style which we now call *antico moderno*. Ambrogio Borgognone represented at S. Simpliciano the histories of S. Sisinio and some accompanying martyrs, which adorn one of the cloisters. The thinness of the legs, and some other remains of his early education, are not so displeasing in this work, as we find its accurate study, and the natural manner in which it is conducted, calculated to please. The beauty of his youthful heads, variety of countenance, simplicity of drapery, and the customs of those times faithfully portrayed in the ecclesiastical paraphernalia, and mode of living, together with a certain uncommon grace of expression, not met with in this or any other school,\* are sufficient to attract attention.

Gio. Donato Montorfano painted a Crucifixion, abounding with figures, for the refectory of Le Grazie, where it is unfortunately thrown into the shade by the Grand Supper of Vinci. He cannot compete with a rival to whom many of the greatest masters are compelled to yield the palm. He excels only in his colouring, which has preserved his work fresh and entire, while that of Vinci shewed signs of decay in a few years. What is original in Montorfano is a peculiar clearness in his features, as well as in his attitudes, and which, if united to a little more elegance, would have left him but few equals in his line. He represents a group of soldiers seen playing, and in every countenance is depicted attention, and the desire of conquest. He has also some heads of a delicate air, extremely beautiful, though the distance in regard to their position is not well preserved. The architecture introduced, of the gates and edifices of Jerusalem, is both correct and magnificent, presenting those gradual retrocessions in perspective upon which this school at the time so much prided itself. He retained the habit which continued till the time of Gandenzio at Milan,

\* It is only necessary to view the cupola of S. Simpliciano at Milan to admit the justice of a much longer eulogy of this master. It exhibits a grandeur which eclipses all the productions of that age. In the heads, where he has chosen to complete them, he closely approaches the composition of Da Vinci.—A.

though long before reformed in other places, of mixing with his pictures some plastic work, in composition, and thus giving in relief glories of saints, and ornaments of men and horses.

Ambrogio da Fossano, a place in the Piedmontese,\* was an artist, who, at the grand Certosa in Pavia, designed the superb façade of the church, being an architect as well as a painter. In the temple before mentioned there is an altar-piece, which is ascribed either to him or his brother, not very highly finished, but in a taste not very dissimilar from that of Mantegna. Andrea Milanese, who has been confounded by one of Vasari's annotators with Andrea Salai, extorted the admiration of Zanetti, by an altar-piece he produced at Murano, executed in 1495, and it would appear that he studied in Venice. I cannot agree with Bottari that he is the same as Andrea del Gobbo, mentioned by Vasari in his Life of Correggio, since this last was a disciple of Gaudenzio.† About the same time flourished Stefano Scotto, the master of Gaudenzio Ferrari, much commended by Lomazzo for his art in arabesques, and of his family is perhaps a Felice Scotto, who painted a good deal at Como for private individuals, and left a number of pictures in fresco at S. Croce, relating to the life of S. Bernardino. His genius is varied and expressive, he displays judgment in composition, and is one of the best artists of the fourteenth century known in these parts. He was probably a pupil of some other school, his design being more elegant, and his colouring more clear and open than those of the Milanese. We might easily amplify the present list with other names, furnished by Morigia in his work on the Milanese nobility, where we find mentioned with praise Nicolao Piccinino, Girolamo Chiocca, Carlo Valli, or di Valle, brother to Giovanni, all of them Milanese, besides Vincenzo Moietta, a native of Caravaggio, who flourished in Milan about 1500, or something earlier, along with the foregoing. About the same

\* A number of places which are now included in the Piedmontese, formerly belonged to the state of Milan, as we have already observed. The city of Vercelli was united to the house of Savoy in 1427, and was subsequently subject to a variety of changes. Many of its more ancient painters are referred to the Milanese as their scholars; but they may be enumerated among the Piedmontese as citizens. This remark will apply to many different passages, both in this and in the fifth (Italian) volume.

† Lomazzo, Trattato, c. 37.

period the study of miniature was greatly promoted by the two Ferranti, Agosto the son, and Decio the father, three works by whom are to be seen in the cathedral at Vigevano, consisting of a Missal, a book of the Evangelists, and one of the Epistles illuminated with miniatures in the most exact taste.

Other professors then flourished throughout the state, of whom either some account remains in books, or some works with the signature of their names. At that period the Milanese was much more extensive than it has been since the cession of so large a portion to the house of Savoy. The artists belonging to the ceded portion will be considered by me in this school, to which they appertain, being educated in it, and instructing other pupils in it, in their turn. Hence besides those of Pavia, of Como, and others of the modern state, we shall in this chapter give some account of the Novarese and Vercellese artists (of whom I shall also give the information found in the prefaces to the tenth and eleventh volumes of Vasari, edited at Siena by P. della Valle), with others who flourished in the old state. Pavia boasted a Bartolommeo Bononi, by whom there is an altar-piece bearing the date of 1507, at San Francesco, and also one Bernardin Colombano, who produced another specimen at the Carmine in 1515. In other churches I likewise met with some specimens by an unknown hand (but perhaps by Gio. di Pavia, inserted by Malvasia in his catalogue of the pupils of Lorenzo Costa), partaking a good deal of the Bolognese style of that age. At the same period flourished Andrea Passeri of Como, for whose cathedral he painted the Virgin among different apostles, in which the heads and the whole composition have some resemblance to the modern. But there is a dryness in the hands, with use of gilding unworthy of the age (1505) in which his picture was painted. A Marco Marconi of Como, who flourished about 1500, displayed much of the Giorgione manner, and was probably a pupil of the Venetians. Troso da Monza was employed a good deal at Milan, and painted some pieces at S. Giovanni in his native place. Several histories of the Queen Teodelina, adorning the same church, executed in various compartments in 1444, are now also ascribed to him. It is not very easy to follow his inventions, some-

what confused and new in regard to the drapery and the Longobardish customs which he has there exhibited. There are some good heads, and colouring by no means despicable ; for the rest, it is a mediocre production, and perhaps executed early in life. He is an artist much praised by Lomazzo for his other works which he left at the Palazzo Landi. They consist of Roman histories, a production, says Lomazzo, (p. 272) " quite surprising for the figures as well as the architecture and the perspective, which is stupendous." Father Resta, cited by Morelli, who saw it in 1707, says that it almost astounded him by its surpassing excellence, beauty, and sweetness. (Lett. Pittor. tom. iii. p. 342.)

In the new state of Piedmont is situated Novara, where, in the archives of the cathedral, Gio. Antonio Merli painted in green earth Pietro Lombardo, with three other distinguished natives of Novara ; an excellent portrait-painter for his age. In Vercelli, adjoining it, there flourished about 1460 Boniforte, Ercole Oldoni, and F. Pietro di Vercelli, of which last there is an ancient altar-piece preserved at S. Marco. Giovenone afterwards appeared, who is esteemed in that city as the first instructor of Gaudenzio, although Lomazzo is silent upon it. If he was not, he was worthy of the charge. The Augustin fathers possess a Christ risen from the Dead, between Saints Margaret and Cecilia, with two angels, a picture of a noble character, in the taste of Bramantino and the best Milanese artists, and conducted with great knowledge of the naked figure and of perspective.

## SCHOOL OF MILAN.

## EPOCH II.

Lionardo da Vinci establishes an Academy of Design at Milan. His Pupils and the best native Artists down to the time of Gaudenzio.

IN treating of the Florentine school we took occasion to enter into a brief examination of the pictoric education of Vinci, of his peculiar style, and of his residence in different cities, among which was mentioned Milan, and the academy which he there instituted. He arrived in that city, according to the testimony of Vasari, in the year 1594, the first of the reign of Prince Lodovico il Moro; or rather he resided there, if not altogether, at least for the execution of commissions, from 1482, as it has been recently supposed,\* and left it after its capture by the French in 1499. The years spent by Lionardo at Milan were, perhaps, the happiest of his life, and certainly productive of the most utility to the art of any in the whole period of his career. The duke had deputed him to superintend an academy of design, which, if I mistake not, was the first in Italy, which gave the law to the leading ones in other parts. It continued to flourish after the departure of Vinci, was much frequented, and formed excellent pupils, maintaining in the place of its first director, his precepts, his writings, and his models. No very distinct accounts indeed of his method have survived; but we are certain that he formed it on scientific principles, deduced from philosophical reasoning, with which Vinci was familiar in every branch. His treatise upon painting is esteemed, however imperfect, as a kind of second canon of Polycletes, and explains the manner in which Lionardo taught.† We may also gather some know-

\* Amoretti, *Memorie Storiche di Lionardo da Vinci*, p. 20.

† This work was reprinted at Florence, together with the figures, 1792, an edition taken from a copy in the hand of Stefano della Bella, belonging

ledge of it from his other numerous and various writings, which, having been left to the care of Melzi, and in the course of time distributed, now form the ornament of different cabinets. Fourteen volumes of these presented to the public, are in the Ambrosian collection, and many of them are calculated to smooth the difficulties of the art to young beginners. It is further known that the author, having entered into a familiar friendship with Marcantonio della Torre, lecturer of Pavia, united with him in illustrating the science of anatomy, then little known in Italy, and that he represented with the utmost exactness, in addition to the human figure, that of the horse, in a knowledge of which he was esteemed quite unrivalled. The benefit he conferred upon the art by the study of optics is also well known, and no one was better acquainted with the nature of aerial perspective,\* which became a distinctive and hereditary characteristic of his school. He was extremely well versed in the science of music, and in playing upon the lyre, and equally so in poetry and history. Here his example was followed by Luini and others; and to him likewise it was owing that the Milanese school became one of the most accurate and observing in regard to antiquity and to costume. Mengs has noticed before me that no artist could surpass Vinci in the grand effect of his chiaroscuro. He instructed his pupils to make as cautious a use of light as of a gem, not lavishing it too freely, but reserving it always for the best place. And hence we find in his, and in the best of his disciples' paintings, that fine relief, owing to which the pictures, and in particular the countenances, seem as if starting from the canvas.

For a long period past, the art had become gradually more refined, and considered its subjects more minutely; in which Botticelli, Mantegna, and others had acquired great reputation. As minuteness, however, is opposed to sublimity, it ill accorded with that elevation in which the supreme merit of the

to the Riccardi library. It was published by the learned librarian, the Ab. Fontani, with the eulogy of Vinci, abounding with information on his life and paintings, as well as on his designs attached to it. To this is added the eulogy of Stefano, and a Dissertation of Lami upon the Italian painters and sculptors who flourished between the tenth and the thirteenth centuries.

\* Cellini declares that he borrowed a great number of excellent observations upon perspective from one of Vinci's discourses. (*Tratt. ii. p. 153.*)



art would seem to consist. In my opinion, Lionardo succeeded in uniting these two opposite qualities, before any other artist. In subjects which he undertook fully to complete, he was not satisfied with only perfecting the heads, counterfeiting the shining of the eyes, the pores of the skin, the roots of the hair, and even the beating of the arteries; he likewise portrayed each separate garment and every accessory with minuteness. Thus, in his landscapes also, there was not a single herb or leaf of a tree, which he had not taken like a portrait, from the select face of nature; and to his very leaves he gave a peculiar air, and fold, and position, best adapted to represent them rustling in the wind. While he bestowed his attention in this manner upon the minutiae, he at the same time, as is observed by Mengs, led the way to a more enlarged and dignified style; entered into the most abstruse inquiries as to the source and nature of expression, the most philosophical and elevated branch of the art; and smoothed the way, if I may be permitted to say so, for the appearance of Raffaello. No one could be more curious in his researches, more intent upon observing, or more prompt in catching the motions of the passions, as exhibited either in the features or the actions. He frequented places of public assembly, and all spectacles in which man gave free play to his active powers; and there, in a small book always ready at hand, he drew the attitudes which he selected; and these designs he preserved in order to apply them, with expressions more or less powerful, according to the occasion, and the degree of expression he wished to introduce. For it was his custom, in the same manner as he gradually strengthened his shadows until he reached the highest degree; so also in the composition of his figures, to proceed in heightening them until he attained the perfection of passion and of motion. The same kind of gradation he observed in regard to elegance, of which he was perhaps the earliest admirer; since previous artists appeared unable to distinguish grace from beauty, and still more so to adapt it to pleasing subjects in such a way as to rise from the less to the more attractive points, as was practised by Lionardo da Vinci. He even adhered to the same rule in his burlesques; always throwing an air of greater ridicule over one than another, insomuch that he was heard to say, that they ought

to be carried to such a height, if possible, as even to make a dead man laugh.

The characteristic, therefore, of this incomparable artist, consists in a refinement of taste, of which no equal example, either preceding or following him, is to be found; if, indeed, we may not admit that of the old Protogenes, in whom Apelles was unable to find any reason why he himself should be preferred to him, except it were the superabundant industry of his competitor.\* And, in truth, it would appear that Vinci likewise did not always call to mind the maxim of "*ne quid nimis*," in the observance of which the perfection of human pursuits is to be found. Phidias himself, said Tully, bore in his mind a more beautiful Minerva and a grander Jove, than he was capable of exhibiting with his chisel; and it is prudent counsel, that teaches us to aspire to the best, but to rest satisfied with attaining what is good. Vinci was never pleased with his labours if he did not execute them as perfectly as he had conceived them; and being unable to reach the high point proposed with a mortal hand, he sometimes only designed his work, or conducted it only to a certain degree of completion. Sometimes he devoted to it so long a period as almost to renew the example of the ancient who employed seven years over his picture. But as there was no limit to the discovery of fresh beauties in that work, so, in the opinion of Lomazzo, it happens with the perfections of Vinci's paintings, including even those which Vasari and others allude to as left imperfect.

Before proceeding further, it becomes our historical duty, having here mentioned his imperfect works, to inform the reader of the real sense in which the words are to be taken when applied to Vinci. It is certain he left a number of works only half-finished, such as his Epiphany, in the ducal gallery at Florence, or his Holy Family, in the archbishop's palace at Milan.† Most frequently, however, the report is grounded upon his having left some portion of his pieces less

\* Plin. lib. xxxv. c. 10. *Uno se præstare, quod manum ille de tabulâ nasciret tollere.* This he said in reference to that Jalysus on which Protogenes had bestowed no less than seven years.

† With regard to this picture, now in the I. R. Pinacoteca at Milan, and which was made known in the work entitled "*School of Lionardo da Vinci in Lombardy*," we may refer to what is said of it by the editor.—A.

perfectly finished than the rest ; a deficiency, nevertheless, that cannot always be detected even by the best judges. The portrait, for instance, of M. Lisa Gioconda, painted at Florence in the period of four years, and then, according to Vasari, left imperfect, was minutely examined by Mariette, in the collection of the king of France, and was declared to be carried to so high a degree of finish, that it was impossible to surpass it. The defect will be more easily recognised in other portraits, several of which are yet to be seen at Milan ; for instance, that of a lady belonging to the Sig. Principe Albani ; and one of a man, in the Palazzo Scotti Gallerati. Indeed Lomazzo has remarked, that, excepting three or four, he left all the rest of his heads imperfect. But imperfections and faults like his would have been accounted distinguishing qualities in almost any other artist.

Even his grand Supper has been stated in history as an imperfect production, though at the same time all history is agreed in celebrating it as one of the most beautiful paintings that ever proceeded from the hand of man. It was painted for the refectory of the Dominican fathers, at Milan, and may be pronounced a compendium not only of all that Lionardo taught in his books, but also of what he embraced in his studies. He here gave expression to the exact point of time best adapted to animate his history, which is the moment when the Redeemer addresses his disciples, saying, "One of you will betray me." Then each of his innocent followers is seen to start as if struck with a thunderbolt ; those at a distance seem to interrogate their companions, as if they think they must have mistaken what he had said ; others, according to their natural disposition, appear variously affected ; one of them swoons away, one stands lost in astonishment, a third rises in indignation, while the very simplicity and candour depicted upon the countenance of a fourth, seem to place him beyond the reach of suspicion. But Judas instantly draws in his countenance, and while he appears as it were attempting to give it an air of innocence, the eye rests upon him in a moment as the undoubted traitor. Vinci himself used to observe, that for the space of a whole year, he employed his time in meditating how he could best give expression to the features of so bad a heart ; and that being accustomed to frequent a place

where the worst characters were known to assemble, he there met with a physiognomy to his purpose; to which he also added the features of many others. In his figures of the two saints Jacopo, presenting fine forms, most appropriate to the characters, he availed himself of the same plan; and being unable with his utmost diligence to invest that of Christ with a superior air to the rest, he left the head in an unfinished state, as we learn from Vasari, though Armenini pronounced it exquisitely complete. The rest of the picture, the table-cloth with its folds, the whole of the utensils, the table, the architecture, the distribution of the lights, the perspective of the ceiling (which in the tapestry of San Pietro, at Rome, is changed almost into a hanging garden), all was conducted with the most exquisite care; all was worthy of the finest pencil in the world. Had Lionardo desired to follow the practice of his age in painting in distemper, the art at this time would have been in possession of this treasure. But being always fond of attempting new methods, he painted this master-piece upon a peculiar ground, formed of distilled oils, which was the reason that it gradually detached itself from the wall, a misfortune which had also nearly befallen one of his Madonnas, at S. Onofrio, at Rome, though it was preserved under glass. About half a century subsequent to the production of his great Supper, when Armenini then saw it, it was already *half decayed*; and Scanelli, who examined it in 1642, declares that it "*was with difficulty he could discern the history as it had been.*" In the present century a hope had been indulged of this magnificent painting being restored by aid of some varnish, or other secret, as may be seen by consulting Bottari. In regard to this, however, and the other vicissitudes of this great picture,\* we ought also to consider what is stated in a tone of ridicule and reproach by Bianconi, in his "New Guide."† It will be sufficient for my purpose to add, that nothing remains

\* In order to afford a more accurate idea of the vicissitudes to which the work has been subjected, of the manner in which it was painted, and of its merits, we may refer to the Cav. Bossi's learned "Dissertation upon the Last Supper."—A.

† (Page 329.) The Sig. Baldassare Orsini has likewise inveighed against the inconsiderate retouchings of old paintings, in his "Risposta," p. 77; where he also alludes to a letter of Hakert's, in defence of var-

in the modern picture from the hand of Vinci, if we except three heads of apostles, which may be said to be rather sketched than painted. Milan boasts few of his works, as those which are ascribed to him are for the most part the productions of his school, occasionally retouched by himself, as in the altar-piece of S. Ambrogio *ad nemus*,\* which has great merit. A Madonna, however, and Infant, in the Belgioioso d'Este palace, as well as one or two other pictures in private possession, are undoubtedly from his hand. We are assured, indeed, that he left few pieces at Milan, as well from his known fastidiousness in painting, as from his having been diverted from it, both by inclination and by the commissions received from the prince, to conduct works connected with engineering, hydraulics, and machinery for a variety of purposes, besides those of architecture;† and especially in regard to that celebrated model of a horse, of which, owing to its size, as we are told by Vasari, no cast could be taken in bronze. And this writer is the more entitled to credit, as well because he flourished near the period of which he treats, as because he could hardly be ignorant of a work, which would almost have placed the fame of our Italian on an equality with that of Lysippus.‡

Of all his labours in Milan, therefore, nothing is better deserving of our notice than the academy which he founded, whose pupils constitute the proudest and most flourishing

nishes, and to another in reply, in which the use of them is disapproved by force of examples. He moreover cites a Supplementary Letter drawn from the Roman Journal of Fine Arts, for December, 1788.

\* This picture, which represents the Madonna, with the SS. Doctors, Lodovico il Moro, his wife Beatrice, and their two sons in the act of prayer, belongs to a preceding school, and is by the hand of Zenale da Trevilio, where there is a large altar-piece of like composition which bears the painter's name.—A.

† A number of designs are to be seen in his MS. volumes belonging to the Ambrosian collection. See Mariette's letter, in vol. ii. of "Lett. Pittoriche," p. 171; and also, "Observations upon the Designs of Lionardo," by the Ab. Amoretti, ed. of Milan, 1784.

‡ It was intended for the equestrian statue of Francesco Sforza, father of Lodovico. The Cav. Fr. Sabba da Castiglione has mentioned in his Ricordi, No. 109, that this very ingenious model, so greatly celebrated in the annals of the arts, which cost Vinci sixteen years to complete, was seen by the writer in 1499, converted into a target for the Gascon bowmen in the service of Louis XII. when he became master of Milan.

epoch of this school. They are not all equally well known ; and we often find, both in collections and in churches, that pictures are pointed out as being of the school of Vinci, without specifying the particular artists. Their altar-pieces seldom display composition, varying much from that common to other schools of the age ; namely, figures of the Virgin with the Infant, upon a throne, surrounded by saints, chiefly in an erect posture, and a few cherubs on the steps. Vinci's disciples, however, if I mistake not, were the first who conferred on their figures some degree of unity in action, so as to give them the appearance of conversing with each other. In the remaining parts, also, they exhibit a pretty uniform taste ; they represent the same faces, all somewhat oval, smiling lips, the same manner in their precise and somewhat dry outlines, the same choice of temperate colours, well harmonized, together with the same study of the chiaroscuro, which the less skilful artists overcharge with darkness, while the better ones apply it in moderation.

One who approached nearest to his style, at a certain period, was Cesar da Sesto, likewise called Cesare Milanese, though not recorded by Vasari, or Lomazzo, in the list of his disciples. Still he is generally admitted by more modern writers. In the Ambrosian collection is the head of an old man, so extremely clear and studied, in the Vinci manner, by this artist, as to surprise the beholder. In some of his other works he followed Raffaello, whom he knew in Rome ; and it is reported, that this prince of painting one day said to him, " It seems to me strange that being bound in such strict ties of friendship as we two are, we do not in the least respect each other with our pencils," as if they had been rivals on a sort of equality. He was intimate too with Baldassar Peruzzi, and was employed with him in the castle of Ostia. In this work, which was one of the earliest efforts of Baldassare, Vasari seems inclined to yield the palm of excellence to the Milanese artist. He was esteemed Vinci's best pupil ; and he is more than once held up by Lomazzo, as a model in design, in attitude, and more particularly in the art of using his lights. He cites an Herodias by him, of which I have seen a copy in possession of the Consiglier Pagave, and the countenance bore

an extreme resemblance to the Fornarina of Raffaello.\* The Cav. D. Girolamo Melzi has likewise one of his Holy Families, in the Raffaello manner, which he obtained a few years ago at an immense sum, as well as that celebrated altar-piece painted for S. Rocco.† It is divided into compartments; in the midst is seen the titular saint and the Holy Virgin, with the Infant, imitated from a figure by Raffaello, which is at Foligno. From his Dispute of the Sacrament he likewise borrowed the S. Gio. Batista seated on a cloud, which is accompanied with the figure of St. John the Evangelist, placed in the same position. These decorate the upper part of the picture; the lower being occupied by the figures of the two half-naked saints, Cristoforo and Sebastiano, both appropriately executed, and the last exhibiting a new and beautiful foreshortening. They are on a larger scale than the figures of Poussin, and with such resemblance to Correggio's, that, in the opinion of the Ab. Bianconi, they might have been easily ascribed to him, in default of the artist's name; such is the softness, union, and brightness of the flesh, such their beauty of colouring, and the harmony investing the whole painting. It used to be closed with two panels, where, with a certain correspondence of subjects, were drawn the two princes of the Apostles, with Saints Martino and Giorgio on horseback; all of which display the same maxima, though not equal diligence in the art. Hence we may infer that this artist did not, like Vinci, aspire at producing master-pieces as an invariable rule, but was content, like Luini, with occasional efforts of the kind.

At the church of Saronno, situated between Pavia and Milan, are seen the figures of four saints, drawn on four narrow pilasters; the two equestrian saints already mentioned, and Saints Sebastiano and Rocco, to whom especially invocations are made against the plague. They are inscribed with the

\* The original, formerly in the gallery of the Archiepiscopal palace, was, in the first occupation of the French, adjudged to Madame la Pagerie, wife of the then General Bonaparte, and passed into France.—A.

† The price in this instance, 600 sequins, would in this day be considered of trivial amount. Besides, it is not the sum paid which establishes the character of a work.—A.

name *Cesar Magnus*, f. 1533: the foreshortening is well adapted to the place; and the figure of S. Rocco more especially displays a composition such as we have mentioned. The features are not very pleasing, with the exception of those of St. George, as they are somewhat too round and full. These pieces are in general assigned to the artist of whom we here treat, and many are inclined to infer, from the inscription, that he belonged to the family of the Magni. But it is doubted by others; the frescos not appearing to justify his high reputation, however excellent in their way. Besides, I find the death of Cesare da Sesto recorded, in a MS. communicated to me by Sig. Bianconi, as occurring in the year 1524, though not in such a manner as to remove all kind of doubt. I find some reason for inclining to an opposite opinion in the great diversity of style, remarkable in this artist, the conformity of various ideas in the frescos and in his altar-piece, together with the silence of Lomazzo, generally so exact in his mention of the best Lombards, and who records no other Cesare but Da Sesto.

I ought not to separate the name of this noble figurist from that of Bernazzano, the landscape painter, as they were united no less in interest than in friendship. It is uncertain whether he was instructed by Vinci; he doubtless availed himself of his models, and in drawing rural landscape, fruits, flowers, and birds, he succeeded so admirably as to produce the same wonderful effects as are told of Zeuxis and Apelles, in Greece. This indeed Italian artists have frequently renewed, though with a less degree of applause. Having represented a strawberry-bed in a court-yard, the peafowl were so deceived by its resemblance, that they pecked at the wall until the painting was destroyed. He painted the landscape part for a picture of the Baptism of Christ, and on the ground drew some birds in the act of feeding. On its being placed in the open air, the birds were seen to fly towards the picture, as if to join their companions.\* As this artist had the sense to perceive his own deficiency in figures, he cultivated an intimacy with Cesare, who added to his landscapes fables and his-

\* This very beautiful painting is one of the chief ornaments in the gallery of the distinguished family of the Trotti at Milan.—A.



stories, sometimes with a degree of license that is reprobated by Lomazzo. These paintings are held in high esteem, where the figure-painter has made a point of displaying his powers.

Gio. Antonio Beltraffio, as his name is written on his monument,\* was a gentleman of Milan, who employed only his leisure hours in painting, and produced some works at Milan and other places; but the best is at Bologna. It is placed at the Misericordia, and bore his signature, with that of his master Vinci, and the date 1500, though these have been since erased.† In it is represented the Virgin between Saints John the Baptist and Bastiano, while the figure of Girolamo da Cesio, who gave the commission for the picture, is seen kneeling at the foot of the throne. It forms the only production of Beltraffio placed in public, and is on that account esteemed the more valuable. The whole of it exhibits the exact study of his school in the air of the heads, judicious in composition, and softened in its outlines. His design, however, is rather more dry than that of his fellow-pupils; the effect, perhaps, of his early education, under the Milanese artists of the fourteenth century, not sufficiently corrected.

Francesco Melzi was another Milanese of noble birth, enumerated among Lionardo's disciples, though he had only the benefit of his instructions in design during his more tender years. He approached nearest of any to Vinci's manner, conducting pieces that are frequently mistaken for those of his master; but he employed himself seldom, because he was rich.‡ He was greatly esteemed by Vinci, inasmuch as he united a very fine countenance to the most amiable disposition, his gra-

\* This monumental stone is now in the I. R. Academy. Several works by this painter have been discovered in Milan since the time when the author wrote. By some it is asserted that he succeeded da Vinci in the direction of the academy.—A.

† The lower part of this picture was cut away, and with it the inscription placed by the author, as proved by the composition, since the feet of the two saints, and those of the Virgin, now touch the cornice. From Bologna it was brought into the Milanese gallery, and thence into France, on occasion of an exchange effected with the museum under the former government.—A.

‡ Amoretti, *Mem. Stor. del Vinci*, p. 130.

titude inducing him to accompany his master on his last visit into France. He was as generously rewarded for it, becoming heir to the whole of Vinci's designs, instruments, books, and manuscripts. He promoted as far as possible the reputation of his master, by furnishing both Vasari and Lomazzo with notices for his life; and by preserving for the eye of posterity the valuable collection of his writings. For as long as the numerous volumes deposited at the Ambrosian library continue to exist, the world must admit that he was one of the chief revivers, not only of painting but of statics, of hydrostatics, of optics, and of anatomy.

Andrea Salai, or Salaino, was, from similiar qualities, a great favourite with Vinci, who chose him, according to the language of the times, as his *creato*, using him as a model for beautiful figures, both of a human and angelic cast. He instructed him, as we are told by Vasari, in matters pertaining to the art, and retouched his labours, which I think must gradually have changed their name; as a Salai is not now esteemed like a Vinci. There is a St. John the Baptist pointed out as his, elegant, but rather dry, in the archbishop's palace; a very animated portrait of a man, in the Aresi palace; with a few other pieces. His picture in the sacristy of S. Celso is more particularly celebrated. It was drawn from the cartoon of Lionardo, executed at Florence, and so greatly applauded, that the citizens ran to behold it, as they would have done some great solemnity. Vasari calls it the cartoon of St. Anna, who, with the Virgin, is seen fondling the Holy Child, while the infant John the Baptist is playing with him. Subsequently, this cartoon rose into such repute, that when Francis I. invited Vinci to his court, he entreated that he would undertake the colouring; but the latter, says Vasari, according to his custom, amused him a long while with words. It appears, moreover, from a letter of P. Resta, inserted in the third volume of the *Lettere Pittoriche*, that Vinci formed three cartoons of his St. Anna, one of which was coloured by Salai. This artist admirably fulfilled the design of the inventor, in the taste of his well-harmonized and low colours, in the agreeable character of his landscape, and in grand effect. In the same sacristy, opposite to it, was placed, for some time, a Holy Family by Raffaello, now removed to

Vienna; nor did it shrink from such competition. A similar copy of the same cartoon was obtained from Vienna for our reigning sovereign, Ferdinand III. and now adorns the ducal gallery at Florence, likewise, perhaps, from the hand of Salai.

Marco Uglone, or Uggione, or da Oggione, ought to be included among the best Milanese painters. He did not employ himself exclusively on favourite pictures, like most of the scholars of Vinci, who preferred to paint little and well; but was celebrated for his frescos; and his works at the Pace still maintain their outline entire, and their colours bright. Some of these are in the church, and a very magnificent picture of the Crucifixion is to be seen in the refectory; surprising for the variety, beauty, and spirit of its figures. Few Lombard artists attained the degree of expression that is here manifested; and few to such mastery of composition and novelty of costume. In his human figures, he aimed at elegance of proportion; and in those of horses he is seen to be the disciple of Vinci. For another refectory, that of the Certosa, in Pavia, he copied the Supper of Lionardo, and it is such as to supply, in some measure, the loss of the original. Milan boasts two of his altar-pieces, one at S. Paolo in Compito, and another at S. Eufemia, in the style of the school we have described, and both excellent productions; though the manner which he observed in his frescos is more soft and analogous to modern composition.

In the historical memoirs of Vinci, written by Amoretti, one Galeazzo is mentioned as one of his pupils, though it is difficult to decide who he was, along with other artists recorded in the Vinci MSS. These are one Giacomo, one Fanfoia, and a Lorenzo, which might perhaps be interpreted to be Lotto, did not the epochs pointed out by Count Tassi and P. Federici, relating to this artist, appear inapplicable to the Lorenzo of Vinci, who was born in 1488, and came to Lionardo in April, 1505, and probably while Vinci was at Fiesole, since he was there in the month of March in that year; that is, a month before,\* and continued to reside with him at least while he remained in Italy. I am inclined to believe he filled the place of his domestic.

\* See Amoretti, p. 90.

Father Resta, in his "Portable Gallery," cited by me in the third chapter, inserts also, among Vinci's Milanese disciples, one Gio. Pedrini, and Lomazzo, a Pietro Ricci, of whom I can learn nothing farther. Some, indeed, include in the same list Cesare Cesariano, an architect and painter in miniature, whose life has been written by Poleni. Lattuada, too, mentions Niccola Appiano, and makes him the author of a fresco-painting over the gate of the Pace, which is certainly in the Vinci manner. Cesare Arbasia, of whom we shall further treat in the sixth book of the third volume, under the head of Piedmont, was erroneously referred, at Cordova, to the school of Vinci, and is mentioned as his pupil by Palomino. This was impossible, if we consider the epochs of his life, together with the character of his paintings. Were a resemblance of style enough to decide the question of preceptorship, I might here add to Lionardo's school a number of other Milanese, both of the city and the state. I cannot, however, dispense with a maxim, which, under a variety of forms, I have recommended to my readers; that history alone can ascertain for us the real pupils, as style does such as are imitators. Being unable, therefore, to pronounce them disciples, I shall give to Vinci only as his imitators the names of Count Francesco d'Adda, who was accustomed to paint on panels and on slate for private cabinets; Ambrogio Egogni, of whom there remains at Nerviano a fine altar-piece, executed in 1527; Gaudenzio Vinci, of Nova, who is distinguished also for another altar-piece at Arona, with a date anterior to the preceding. I never saw any of these; but it is agreed by all, that they are in the Vinci manner; and that the last especially is an astonishing production. Another work, which made its appearance only a few years ago at Rome, representing the figure of the Virgin, and quite in Lionardo's composition, as I have heard, bears the following inscription: "Bernardinus Faxolus de Papia fecit, 1518." It was purchased by the Sig. Principe Braschi, for his very choice gallery; and it appeared truly surprising at Rome, that such a painter should be presented to our age, as it were alone, and without a word of recommendation from any historian. Yet similar occurrences are not unknown in Italy, and it forms a portion of her fame to enumerate her celebrated artists by ranks and not by numbers.

It remains for us to do justice to Vinci's most distinguished imitator, Bernardin Lovino, as he writes it, or Luini, as it is generally expressed; a native of Luino, in the Lago Maggiore. Resta asserts, that he did not arrive at Milan until after the departure of Vinci, and that he was instructed by Scotto. The author of the Guide (at page 120) includes him in the lists of Lionardo's pupils, and this, from the period when he flourished, might, I think, have been the case. Because if Gaudenzio, born in 1484, *was at once the disciple of Scotto and of Lovino*, as we are informed in the treatise of Lomazzo (p. 421), it follows, that Bernardino must already have been a master about 1500, the time when Vinci left Milan. To much the same period Vasari refers Bernardino da Lupino (he should have said da Luino), an artist who painted the Marriage and other histories of the Virgin in so highly finished a taste at Saronò. One of Vasari's annotators erroneously again changes the name of Lupino into *Lanino*, a pupil of Gaudenzio. My supposition respecting the age of Bernardino is further confirmed by a portrait which he drew of himself at Saronò, in his Dispute of the Child Jesus with the Doctors, where he appears then old, and this picture was executed in the year 1525, as appears from the date. Luini, therefore, may have been one of Vinci's disciples; and he certainly frequented his academy. Others indeed of the school surpassed him in delicacy of hand, and in the pleasing effect of the chiaroscuro, a quality for which Lomazzo commends Cesare da Sesto, declaring that Luini drew his shadows in too coarse a style. Notwithstanding this, no artist approached nearer Vinci both in point of design and colouring than Bernardino, who very frequently composed in a taste so like that of his master, that out of Milan many of his pieces pass for those of Vinci. Such is the opinion of true connoisseurs, as reported and approved by the author of the New Guide, who is assuredly one belonging to this class. He adduces two examples in the pictures at the Ambrosiana; namely, the Magdalen, and the St. John, who is seen caressing his lamb, a piece which foreigners can hardly be persuaded is not from Vinci's own hand. I have seen other pictures of equal, or nearly equal, merit, in different Milanese collections which I have frequently mentioned.

We must, however, add what I observed in reference to Cesare da Sesto just before, that in some of his works there is great resemblance to the manner of Raffaello, such as in a Madonna, belonging to the prince of Keweniller, and one or two others which I know were purchased under the impression of their being Raffaello's. Hence, I imagine, must have arisen the opinion, that he had visited Rome, which is very properly questioned by the Ab. Bianconi (p. 391), who rather inclines to the negative. Nor can I myself admit it without some further proofs, a similarity of manner to me appearing far too weak an argument to decide the fact. The same point was discussed in the third chapter on the subject of Correggio; and if we found reason to conclude that Correggio succeeded in enlarging and refining his divine genius to such a degree, without seeing either Raffaello or Michelangelo at Rome, we may admit the same to have been the case in the instance of Luini. The book of nature is equally open to all artists; taste is a sure guide to selection; and, by degrees, practice leads to the complete execution of what is thus selected. Vinci's taste so nearly resembled that of Raffaello in point of delicacy, grace, and expression of the passions, that had he not been diverted by other pursuits, and had he sacrificed some degree of his high finish, for the sake of adding to his facility, amenity, and fulness of outline, his style would naturally have run into competition with that of Raffaello, with whom, as it is, in some of his heads especially, he has many points in common. It was the same with Bernardino, who had imbued himself with the taste of Vinci, and flourished during a period that bordered on an improved degree of freedom and softness of manner. At first, indeed, he adopted a less full and somewhat dry style, such as we easily recognise in his *Pietà*, at the *Passione*; subsequently he proceeded gradually to modernize it. Even that fine little picture of the *Ebriety of Noah*, which is shewn at S. Barnaba, as one of his most exquisite pieces, retains a certain precision in its design, a hardness of drapery and a direction of folds, which remind us of the fourteenth century. He becomes more modern in his histories of S. Croce, executed about 1520, several of which he repeated at Saronò five years after, where he appears to surpass his own productions. These last are the works which most resemble Raf-

faello's composition ; though they retain that minuteness in decoration, the gilding of glories, and the abundance of little ornament in the temples, such as we see in Mantegna and his contemporaries ; all of which were abandoned by Raffaello, when he arrived at his best manner.

It is my opinion, in fact, that this artist was not so much indebted to Rome, from whose masters he probably only imitated some prints or copies, as to Vinci's academy, with whose maxims he became completely familiar ; and more especially to his own genius, vast in its kind, and equalled by very few. I say in its kind ; for I allude to all that is sweet, beautiful, pious, and sensitive in the art. In those histories of our Lady, at Saronò, her features present us with a lovely union of beauty, dignity, and modesty, such as approach to Raffaello, although they are not his. They are, moreover, always consistent with the history the artist represents, whether we behold the Virgin at the marriage, or listening with wonder to the prophecies of Simeon ; when, penetrated with the grand mystery, she receives the wise men of the East ; or when, with a countenance of mingled joy and sorrow, she inquires of her Divine Son, teaching in the temple, why he had thus left her. The other figures possess a corresponding beauty ; the heads appear to live, the looks and motions seem to be expecting a reply ; combined with a variety of design, of drapery, and of passions, all borrowed from nature ; a style in which every thing appears natural and unstudied, which gains at a first view, which compels the eye to study part by part, and from which it cannot withdraw itself without an effort ; such is the character of Luini's style in that temple. We observe little variation in his other pictures, which he executed with more care, and at a more mature age, at Milan ; nor can I imagine what could lead Vasari to assert *that the whole of his works are tolerable* ; when we meet with so many calculated to excite our wonder. Let us consult his picture of Christ scourged, at S. Giorgio, and inquire by what hand the countenance of our Redeemer has been drawn more full of kindness, humility, and piety ; or turn to his smaller cabinet paintings in the possession of the Signori Litta, and other noble houses, so beautifully finished, and inquire again how many artists in his own times could have equalled him in these ? The genius of Luini does

not, moreover, appear, to have been at all fastidious or slow ; at least in his fresco-paintings. Thus his Crown of Thorns, placed at the college of S. Sepolcro, a picture abounding with figures, for which he received one hundred and fifteen lire, occupied him thirty-eight days, besides eleven more, during which one of his pupils was engaged on the work. He availed himself of similar aid, likewise, in painting the choir of Saronò, in the Monistero Maggiore, at Milan, in several churches of Lago Maggiore, and in other places ; and to these assistants we ought apparently to ascribe whatever parts we find less perfect.

Two only of his disciples, his own sons, as far as I can learn, are known. At the period when Lomazzo published his treatise, in 1584, they were both living, and both mentioned by him with commendation. Of Evangelista, the second brother, he remarks, that in the art of ornamenting and festooning, he was equally ingenious and fanciful, at the same time giving him a high rank in other branches of painting ; though it is to be regretted that he did not point out any of his productions. Aurelio Luini is frequently praised in the same work, as well as in the Teatro, for his knowledge of anatomy, and for his skill in landscape and perspective. He is subsequently introduced in the Treatise upon Painting, among the most celebrated artists of Milan who then flourished, as a successful rival of Polidoro's style, of which a specimen is praised, consisting of a large fresco, on the façade of the Misericordia. After the lapse of two centuries, Bianconi has written of him with more freedom, declaring, that though the son, he was not the follower of Bernardino, the purity of whose style he was far from attaining. And, in truth, if we except his composition, there is not much calculated to please in this artist. We may, indeed, often trace the paternal manner, much deteriorated however, and tainted with mannerism ; his ideas are common, his attitudes less natural, the folds of his drapery are minute, and drawn in a mechanical manner. This character prevails in some genuine pieces of his that I have seen ; among which is one in the Melzi collection, with his name and the date of 1570. Others, however, which I have examined at Milan, are in a better taste, especially at S. Lorenzo, where an altar-piece with the Baptism of Christ, is ascribed to him, that



would have done credit to Bernardino. Aurelio instructed in the art Pietro Gnocchi; and if I mistake not, he was surpassed by his pupil, both in selection and in good taste. A Pietro Luini, having the reputation of a soft and accurate hand, and esteemed the last of the Luini, being admitted in history, I doubt whether he be not the Pietro of whom we here treat, occasionally surnamed from the house of his master, as we find in the case of Porta, and others of the sixteenth century. To him was ascribed the S. Pietro, painted for S. Vittore, seen in the act of receiving the keys; but in the "New Guide" it is correctly given to the hand of Gnocchi.

Having thus shewn, as in a family tree, the regular successors of Lionardo at Milan, we must prepare to examine the other school, that traces its origin to Foppa, and other artists of the fourteenth century, who are mentioned in their place. It is not to be confounded with that of Vinci, and is separately considered by writers on the subject, though it is known to have derived great advantage from his models, and, I believe, from his discourse, inasmuch as he is allowed, like Raffaello, to have been extremely courteous and agreeable in his reception of every one, and in communicating his knowledge to all who desired it without any feeling of jealousy. If we take the pains to examine Bramantino and the rest of the Milanese artists, subsequent to the middle of the sixteenth century, we shall find them all more or less imitators of Vinci, aiming at his mode of chiaroscuro and his expression, rather dark in their complexions, and addicted to colour rather with force than with amenity. They are, however, less studious of ideal beauty, less noble in their conceptions, less exquisite in their taste, with the exception of Gaudenzio, who in every thing rivals the first artist of his age; and he is the only one of the ancient school who inculcated its maxims by teaching as well as by example.

Gaudenzio Ferrari da Valdugia is called by Vasari Gaudenzio Milanese. We mentioned him among Raffaello's assistants, referring to the account of Orlandi, who gives him as a pupil to Pietro Perugino, and noticing certain pictures that are attributed to him in Lower Italy. But in those parts, where he only tarried a short time, or attempted some new method, he can scarcely be recognised, the information regard-

ing it being very doubtful, which will be further shewn under the Ferrarese school. In Lombardy we may now treat of him with more certainty, many of his works being met with, and many particulars of him from the pen of Lomazzo, his successor in the art, as we shall shortly shew. He mentions Scotto as his master, and next to him Luini; and that previous to either of these he studied with Giovanone, is a current tradition at Vercelli. Novara is thought to be in possession of one of his first paintings, an altar-piece with various divisions at the cathedral, in the taste of the fourteenth century, and with the gilt decorations then so much in request. Vercelli possesses at S. Marco his copy of the cartoon of S. Anna, to which are added the figures of S. Joseph and some other saints. It is a youthful production, but which shews Gaudenzio to have been an early imitator of Vinci, from whom, says Vasari, he derived great assistance. He went young to Rome, where he is said to have been employed by Raffaello, and acquired a more enlarged manner of design, and greater beauty of colouring than had been practised by the Milanese artists. Lomazzo, against the opinion of Scannelli, ranks him among the seven greatest painters in the world, among whom he erred in not including Correggio. For whoever will compare the cupola of S. Giovanni at Parma with that of S. Maria near Saronò, painted by Gaudenzio about the same period, must admit that there are a variety of beauties in the former, we may in vain seek for in the latter. Although we must admit that it abounds with fine, varied, and well-expressed figures, yet Gaudenzio will be found in this, as in some other of his works, to retain traces of the old style; such as a degree of harshness; too uniform a disposition of his figures; his draperies, particularly of his angels, some of them drawn in lines like Mantegna's; with figures occasionally relieved in stucco, and then coloured, a practice he observed also in his trappings of horses, as well as in other accessories, in the manner of Montorfano.

With the exception of these defects, which he wholly avoided in his more finished pieces, Gaudenzio must be pronounced a very great painter, and one who approached nearest of any among Raffaello's assistants to Perino and to Giulio Romano. He displays also a vast fund of ideas, though of an

opposite cast, Giulio having frequently directed his genius to profane and licentious subjects, while the former confined himself to sacred compositions. He appears truly unequalled in his expression of the divine majesty, the mysteries of religion, and all the feelings of piety, of which he himself offered a laudable example, receiving the title of *Ecce homo pius* in one of the Novarese assemblies. He was excellent in strong expression; not that he aimed at exhibiting highly-wrought muscular powers, but his attitudes were, as Vasari entitles them, wild, that is, equally bold and terrible where his subjects admitted of them. Such is the character of his Christ's Passion, at the Grazie in Milan, where Titian was his competitor; and his Fall of S. Paul, at the Conventual friars in Verelli, a picture approaching the nearest of any to that of Michelangelo in the Pauline chapel. In the rest of his pictures he shows great partiality for the most difficult foreshortenings, which he introduces very frequently. If he fails in reaching the peculiar grace and beauty of Raffaello, he at least greatly partakes of that character, as we observe in his S. Cristoforo, at Verelli, where, in addition to the picture of the titular saint, he painted upon the walls various histories of Jesus Christ, and others of Mary Magdalen. In this great work he appears, more perhaps than in any other, in the character of a beautiful painter, presenting us with the most lovely heads, and with angels as lively in their forms as spirited in their attitudes. I have heard it praised as his master-piece, though Lomazzo and the author of the Guide both agree in asserting that the manner he adopted in the Sepolcro of Varallo surpassed all he had elsewhere produced.

If we examine into further particulars of his style, we shall find Ferrari's warm and lively colouring so superior to that of the Milanese artists of his day, that there is no difficulty in recognising it in the churches where he painted; the eye of the spectator is directly attracted towards it; his carnations are natural, and varied according to the subjects; his draperies display much fancy and originality, as varied as the art varies its draperies; with middle tints, blended so skillfully as to equal the most beautiful produced by any other artist. And if we may so say, he represented the minds even better than the forms of his subjects. He particularly studied

this branch of the art, and we seldom observe more marked attitudes or more expressive countenances. Where he adds landscape or architecture to his figures, the former chiefly consists of very fanciful views of cliffs and rocks, which are calculated to charm by their novelty; while his edifices are conducted on the principles of the best perspective. As Lomazzo, however, has dwelt so much at length on his admirable skill both in painting and modelling, it would be idle to insist upon it further. But I ought to add, that it is a great reflection upon Vasari that he did not better know, or better estimate such an artist; so that foreigners, who form their opinions only from history, are left unacquainted with his merit, and have uniformly neglected to do him justice in their writings.

Ferrari's disciples for a long period maintained the manner of their master, the first in succession with more fidelity than the second class, and the second than the third. The chief part were more eager to imitate his expression and his facility than the elegance of his design and colouring, even so far as to fall into the bordering errors of negligence and of caricature. The less celebrated scholars of Gaudenzio were Antonio Lannetti da Bugnato, of whom I know of no remaining genuine production; Ferme Stella da Caravaggio, and Giulio Cesare Luini Valsesiano, who are still to be met with in some of the chapels at Varallo. Lomazzo, in the thirty-seventh chapter of his Treatise, besides Lanino, to come shortly under consideration, mentions, as imitators of Gaudenzio, Bernardo Ferrari of Vigevano, where two sides of the cathedral organ are painted by his hand; and Andrea Solari, or del Gobbo, or Milanese, as he is called by Vasari at the close of his life of Correggio, in whose age he flourished. He says he was "a very excellent and beautiful painter, and attached to the labours of the art," adducing some of his pictures in private, and an Assumption at the Certosa in Pavia, in which Torre (p. 138) gives him Salaino as a companion. His two most distinguished pupils were Gio. Batista della Cerva and Bernardino Lanino, from whom sprung two branches of the same school, the Milanese and that of Vercelli.

Cerva took up his abode at Milan, and if he painted every picture like that which adorns San Lorenzo, representing the

Apparition of Jesus Christ to S. Thomas and the other Apostles, he is entitled to rank with the first of his school, such is the choice and spirited character of the heads, such the warmth and distribution of his colouring, and so truly noble and harmonious is its effect as a whole. He must have been deeply versed in the art, though we possess no more of his public works, as he became the master of Gio. Paolo Lomazzo of Milan, who acquired from him the maxims he afterwards published in his *Treatise upon Painting* in 1584, and which he condensed in his "*Idea of the Temple of Painting*," printed in 1590, to say nothing of his verses, for the most part connected with the same profession.

In his account of this writer Orlandi inserted several erroneous epochs of his life, subsequently cleared up by Bianconi, who fixes that of his loss of sight about 1571, in the thirty-third year of his age. Until this misfortune he had continued to cultivate all the knowledge he could derive from those times, which indeed in certain branches are in some measure undervalued. He took a tour through Italy, attaching himself to polite letters and to the sciences, for which he indulged such an enthusiasm, in his ill-placed ambition to appear a philosopher, astrologer, and mathematician, that he treated matters even the most obvious, in an abstruse and often false manner, as mistaken as the principles of the current astrology itself. This defect is very perceptible in his larger work, though being dispersed scantily here and there, it is the more easily excused. But it is more serious in his compendium, or "*Idea of the Temple of Painting*," where it is presented to us in a point of view truly repugnant to common sense. Whilst engaged in teaching an art which consists in designing and colouring well, he flies from planet to planet; to each of the seven painters, whom he calls principals, he assigns one of these celestial bodies, and afterwards one of the metals to correspond. Extravagant as this idea is, he gave scope to still more strange fancies; so that with this method, combined with a most fatiguing prolixity, and the want of an exact index, his treatises have been little read. It would be well worth while to re-model this work, and to separate the fruit from the husk, as it abounds not only with much pleasing historical information, but with the best theories of art, heard

from the lips of those who knew both Lionardo and Gaudenzio, as well as with excellent observations upon the practice of the best masters, and much critical knowledge relating to the mythology, history, and customs of the ancients. His rules of perspective are particularly valuable. They were compiled from the MSS. of Foppa, of Zenale, of Mantegna, and of Vinci (Tratt. p. 264); in addition to which he has preserved some fragments of Bramantino, who was extremely ingenious in this art (p. 276). By these qualities, united to a certain ease of style, not so agreeable perhaps as that of Vasari, yet not so mysterious and obscure as that of Zuccaro, nor so mean as that of Boschini; the treatise of Lomazzo is deserving of attention, even from confessed masters, and of their selection of some of the best chapters for the benefit of their oldest pupils. I know of no other better adapted to furnish youthful genius with fine pictorial ideas on every theme, none more likely to attract him, and to instruct him how to treat questions upon ancient art, none that displays a more extensive acquaintance with the human heart—what are its passions, and by what signs they are manifested, and how they assume a different dress in different countries, with their appropriate limits; and no writer, finally, includes in a single volume, more useful precepts for the formation of a reflecting artist, a fine reasoner, in a spirit congenial to Vinci, at once the father of the Milanese school, and I may add of pictorial philosophy, which consists in sound reflection upon each branch of the profession.

None of Lomazzo's paintings are doubtful, as the author has celebrated his own life and works in certain verses, composed, as I have reason to think, to beguile the tedium of hours wholly passed in darkness, and which he entitled "*Grotteschi*."\* His first efforts, as in all instances, are feeble, of

\* Can there be any doubt whether he was blind or not, when he wrote the following verses:—

Quindi Andai a Piacenza, et ivi fui  
 Nel refetorio di Sant' Agostino  
 La facciata con tal historia pinta.  
 Da lontan evvi Piero in Orazione  
 Che vede giù dal ciel un gran lenzuolo  
 Scender pien d' animai piccioli e grandi  
 Onde la Quadragesima fu introdotta, &c.

which kind is his copy of Vinci's Supper, which may be seen at the Pace. In his others we trace the hand of a master eager to put his maxims into execution, and who succeeds more or less happily. One of the most fundamental of these was to consider as dangerous the imitation of other artists, whether taken from paintings or engravings. It is contended that an artist should aim at becoming original, forming the whole of his composition in his own mind, and copying the individual portions from nature and from truth. This precept, first derived from Gaudenzio, was put in force both by Lomazzo and others of his own time. In his pictures we may always discover some original traits, as in that at S. Marco's, where, instead of putting the keys in the hands of S. Peter, according to the usual custom, he represents the Holy Child offering them to him in a playful attitude. His novelty appears still more conspicuous in his large histories, such as his Sacrifice of Melchisedech, in the library of the Passione, a picture abounding with figures, in which the knowledge of anatomy is equal to the novelty of the drapery, and the animation of the colours to that of the attitudes. He has added to it a combat in the distance, well conceived, and in good perspective. I have seen no other painting of his that displays more knowledge. In other instances he is confused and overloaded, sometimes also extravagant, as in that grand fresco painted for the refectory of S. Agostino at Piacenza, or as it is called of the Rocchettini, which represents the subject of the Forty Days' Fast. This is an ideal feast of meagre meats, where the sovereigns are seen in different seats (some of them portraits of the age), with lords of rank feasting at a splendid banquet of fish, while the poor are devouring such food as they have, and a greedy man is struggling with a huge mouthful sticking in his throat. The Lord blesses the table, and above is seen the sheet which was shewn in a vision to S. Peter. It is a grand picture, calculated to surprise the eye by the exactness with which the particular parts are copied from nature, and with a delicacy that Girupeno asserts was unequalled even by Lomazzo in the works he executed at Milan. But it is not happy as a whole; the canvas is too full, and there is a mixture of sacred and burlesque subjects, from scripture and from the tavern, that cannot be reconciled or approved.

Lomazzo gives the names of two Milanese as his pupils, Cristoforo Ciocca and Ambrogio Figino. He could not long have afforded them his instructions, as at the period when he wrote his Treatise, being then blind, they were both still in early youth. He commends them for their portraits, and the first would appear never to have been an able composer, having left, perhaps, no other pieces in public, except his histories of S. Cristoforo, at S. Vittore al Corpo, by no means excellent. Figino succeeded no less admirably in portraits, which he painted also for princes, with high commendation from the Cav. Marino, than in large compositions almost always executed in oil, and more distinguished by the excellence than by the number of the figures. Some of his pictures, as his S. Ambrogio, at S. Eastorgio, or his S. Matteo, at S. Raffaello, though presenting few figures, fail not to please by the grandeur of character expressed in the faces of those saints; nor has any other artist of Milan approached in this art nearer to Gaudenzio, who left such noble examples in his S. Girolamo and S. Paolo. In works of a larger scale, such as his Assumption of S. Fedele, and the very elegant Concesione at S. Antonio, he also excels. His method is described by his preceptor, in his Treatise (p. 488). He proposed for his imitation the lights and the accuracy of Lionardo, the dignity of Raffaello, Correggio's colouring, and the outlines of Michelangelo. Of the last in particular he was one of the most successful imitators in his designs, which are consequently in the highest repute; but independent of which he is little known, either in collections or in history, further than Milan.\* This artist must not be mistaken for Girolamo Figino, his contemporary, a very able painter, and an exact miniaturist, if we are to credit Morigia. There is also ranked, among Lomazzo's disciples, a Pietro Martire Stresi, who acquired some reputation by his copies from Raffaello.

The other branch of Gaudenzio's school, before mentioned, sprung from Bernardino Lanini of Vercelli, who there produced some excellent early imitations of the style of Gaudenzio,

\* In his later works, in order to exhibit his skill in anatomy, he gave in to mannerism, which rendered him hard in his figures, and languid in colouring. Many pictures by his hand have been elsewhere attributed to Michelangelo.—A.



his master. At S. Giuliano there is a *Pietà*, with the date of 1547, which might be ascribed to Gaudenzio, had not the name of Bernardino been affixed. It is the same with his other pictures, executed at his native place, when still young, and perhaps the chief distinction consists in his inferior accuracy of design, and less force of *chiaroscuro*. At a riper age he painted with more freedom, and a good deal in the manner of the naturalists, ranking among the first in Milan. He had a very lively genius both for conceiving and executing, and adapted like that of Ferrari for noble histories. The one of S. Catherine, in the church of that name, near S. Celso, is greatly celebrated, and the more so, from what Lomazzo\* has said of it, being full of pictoric spirit in the features and the attitudes, with colouring like Titian's, and imbued with grace, no less in the face of the saint, which partakes of Guido, than in the choir of angels, which rivals those of Gaudenzio. If there be any portion deficient, it is in the want of more care in arranging his drapery. He was much employed both for the city and the state, particularly at the cathedral of Novara, where he painted his *Sibyllo*, and his *Padre Eterno*, so greatly admired by Lomazzo; besides several histories of the Virgin, which though now deprived of their colour, still attract us by the spirit and clearness of the design. He was sometimes fond of displaying the manner of Vinci, as in his picture of the Patient Christ, between two angels, painted for the church of Ambrogio; so complete in every part, so beautiful and devotional, combined with so fine a relief, as to be esteemed one of the most excellent productions that adorn that church.†

Bernardino had two brothers, not known beyond Vercelli; Gaudenzio, of whom there is said to be an altar-piece in the sacristy of the *Padri Barnabiti*, representing the Virgin between various saints; and his second brother Girolamo, from whose hand I have seen a *Descent from the Cross*, belonging to a private individual. Both display some distant resem-

\* This S. Catherine is not now at S. Celso, but in the oratory annexed to S. Nazzaro, and in design and colouring is equal to Gaudenzio. In the church of S. Ambrosio are equally beautiful specimens of his frescos, which are highly estimated.—A.

† Let us rather prize a view of his *Baptism of Christ*, a painting in oil, now in the I. R. Pinacoteca.—A.

blance to Bernardino in the natural expression of the countenances, the former also in the force of his colouring, though alike greatly inferior in design. Three other Giovenoni, subsequent to Girolamo, flourished about the period of Lanini, whose names were Paolo, Batista, and Giuseppe; the last became an excellent portrait-painter. He was brother-in-law to Lanini, two of whose sons-in-law were likewise good artists; Soleri, whom I reserve for the school of Piedmont, and Gio. Martino Casa, a native of Vercelli, who resided, however, at Milan, whence I obtained my information. Perhaps the last in the list of this school was Vicolungo di Vercelli. In a private house at that place, I saw his Supper of Belshazzar, tolerably well coloured, abounding with figures, extravagant drapery, poor ideas, and no way calculated to surprise, except by exhibiting the successors of Raffaello reduced thus gradually to so mean a state.

Good landscape painters were not wanting in this happy epoch in Milan, particularly in the school of Bernazzano, their productions appearing in several collections, though their names are unknown. To this list perhaps belongs the Francesco Vicentino, a Milanese so much commended by Lomazzo, who, in a landscape, succeeded even in shewing the dust blown about by the wind. He was also a good figure-painter, of which a few fine specimens remain at the Grazie and other churches. Some ornamental painters and of grotesques we have already noticed, to which list we may add Aurelio Buso, mentioned with praise among the native Venetian artists, and here again justly recorded for his labours. Vincenzo Lavizzario, an excellent portrait-painter, may be esteemed the Titian of the Milanese, to whose name we may unite that of Gio. da Monte of Crema, treated in the preceding book and deserving of repetition here. Along with him flourished Giuseppe Arcimboldi, selected for his skill in portrait, as the court-painter of Maximilian II., in which office he continued also under the Emperor Rodolph. Both these artists were much celebrated for those capricci, or fancy-pieces, which afterwards fell into disuse. At a distance they appeared to be figures of men and women; but on a nearer view the Flora disappeared in a heap of flowers and leaves, and the Vertumnus was metamorphosed into a composition of fruits and foliage. Nor did these fanciful artists confine

themselves to subjects taken from ancient fable ; they added others in which they poetically introduced various personifications. The former even represented *Cucina*, with her head and limbs composed only of pots and pans and other kitchen utensils ; while the latter, who acquired great credit from these strange inventions, produced a picture of *Agriculture*, consisting of spades, ploughs, and scythes, with other appropriate implements.

We have lastly to record an art connected with the inferior branches of painting, scarcely noticed by me in any other place, being, indeed, purposely reserved for the Milanese school, where it more particularly flourished. This is the art of embroidering, not merely flowers and foliage, but extensive history and figure-pieces. It had continued from the time of the Romans in Italy, and there is a very valuable specimen remaining in the so-called *Casula Dittica*, at the *Museo di Classe* at Ravenna, or more properly some strips of it brocaded with gold, on which, in needlework, appear the portraits of *Zenone*, *Montano*, and other saintly bishops. It is a monument of the sixth century, and has been described by the *Ab. Sarti*, and afterwards by *Monsig. Dionisi*. The same custom of embroidering sacred walls with figures would appear, from the ancient pictures, to have continued during the dark ages, and there are yet some relics to be seen in some of our sacristies. The most entire are at *S. Niccolo Collegiata* in *Fabrizio*, consisting of a priest's cope, with figures of apostles and different saints ; and a vestment with mysteries of the passion, worked in embroidery, with the dry and coarse design of the fourteenth century. In *Vasari* we find frequent mention of this art ; and, to say nothing of the ancients, he presents us with many names greatly distinguished in it in more cultivated ages ; such as *Paolo da Verona*, and one *Niccolo Veneziano*, who being in the service of the Prince *Doria*, at *Genoa*, introduced *Perin del Vaga* at that court, as well as *Antonio Ubertini*, a Florentine, to whom we alluded under his own school.

*Lomazzo* traces the account of the Milanese from the earliest period. *Luca Schiavone*, he observes, carried this branch to the highest degree, and communicated it to *Girolamo Delfino*, who flourished in the times of the last Duke *Sforza*,

whose portrait he executed in embroidery, besides several large works, among which is the Life of our Lady, worked for the Cardinal Baiosa. This skill became hereditary in the family, and Scipione, the son of Girolamo, was equally distinguished. His chases of different animals were in great request for royal cabinets, a number of them being collected by Philip of Spain and the English king Henry. Marcantonio, son of Scipione, followed the genius of the family, and is mentioned by Lomazzo in 1591 as a youth of great promise. This writer has also praised for her skill in the same line, Caterina Cantona, a noble Milanese lady, and has omitted the name of Pellegrini, the Minerva of her time, only perhaps because she had then hardly become celebrated. Other individuals of this house are mentioned in the list of artists. Andrea, who painted in the choir of S. Girolamo, and a Pellegrino, his cousin, celebrated in the history of Palomino for his productions in the Escorial, and being both architect and painter to the royal court. The lady of whom I write, how far related to them I know not, devoted herself wholly to her needle, and by her hand were embroidered the great pallium (vestment) and other sacred furniture, still preserved in the sacristy of the cathedral, and exhibited to strangers with other curious specimens of ancient learning and the arts. In the Guide for 1783, she is called Antonia, and in that for 1787 Lodovica, unless, indeed, they were two different persons. In the following age Boschini mentioned, with high commendation, the unrivalled Dorothea Aromatari, who, he adds, produced with her needle all those beauties which the finest and most diligent artists exhibited with their pencil. To hers he unites with praise the names of some other female embroiderers of the age; and we, in mentioning that of Arcangela Paladini, had occasion to commend her paintings and her needlework at the same time.

## SCHOOL OF MILAN.

## EPOCH III.

The Procaccini and other Foreign and Native Artists establish a new Academy, with new styles, in the city and state of Milan.

THE two series which we have hitherto described have gradually brought us towards the seventeenth century, when there scarcely remained a trace either of the Vinci or Gaudenzio manner. This arose from their latest successors, who adopted, more or less, those new manners which were gradually introduced into Milan at the expense of the ancient style. As early as the time of Gaudenzio appeared in that city the Coronation of Thorns, painted by Titian, which was so greatly admired that several of his pupils came to establish themselves there, besides other foreigners. Some unfortunate circumstances also occurred; particularly the plague, which more than once, in the same century, desolated the state, and which sweeping off native artists, opened the way to strangers who succeeded to their commissions. Hence Lomazzo, at the close of his *Témpio*, only commends three among the Milanese figure-painters, who then flourished, Luini, Gnocchi, and Duchino, the rest being all foreigners. The attachment shewn by several noble families to the arts, conduced to invite them thither, and in particular that of the Borromea, which presented to the archiepiscopal seat of their country two distinguished prelates, Cardinal Carlo, who added to the number of saints at the altar, and Federigo, who nearly attained the same honours. Both were inspired by the same spirit of religion; they were simple in private, but splendid and liberal in public. Out of their economy they clothed and fed numbers of citizens, and promoted the dignity of the sanctuary, and of their country. They erected and restored many noble edifices, and decorated with paintings a far greater

number both in and beyond the city, insomuch as to make it observed that Milan was no less indebted to the Borromei than Florence to her Medici, or Mantua to her Gonzaghi. The Car. Federigo, who received his education first at Bologna, then at Rome, not only possessed a decided inclination but a taste for the fine arts; and he also enjoyed a longer and more tranquil pontificate than Carlo, so as to enable him to afford them superior patronage. Not satisfied with employing the ablest architects, sculptors, and painters in public works, he rekindled, as it were, the spark that yet survived of Vinci's academy, instituting, with much care and expense, a new academy of the fine arts. He provided it with schools, with casts, and a very choice picture-gallery,\* for the benefit of the young students, taking advantage of the plan and rules of the Roman academy, founded a few years before with his co-operation. The grand colossal figure of S. Carlo reflects equal honour on the new school and on its founder, being executed in bronze from the design of Cerani, and exhibited at Arona, the place where the saint was born; a statue fourteen times the height of the human figure, and vieing with the grandest productions of Greek or Egyptian statuary. In painting, however, to say the truth, the new is not equal to the ancient school, though by no means deficient in fine artists, as we shall shew. Meanwhile we must resume the thread of our history, and explain how the Milanese, being reduced to very few artists, while painters were much in request for the ornament of churches and other public edifices, greatly on the increase, were superseded by foreign artists, such as the Campi, the Semini, the Procaccini,

\* He was one of the first in Italy who collected paintings of the Flemish school, which was then fast rising into reputation. His agreement with Gio. Brenguel still exists, who painted for the academic collection at Milan the Four Elements, pictures very often repeated, of which copies are to be seen in the royal gallery at Florence, in the Melzi collection at Milan, and in several at Rome. The artist, who had great skill in drawing flowers, fruits, herbs, birds, and animals, of which he formed copious and beautiful compositions, displayed a grand variety in these, and was no less admirable in his high finish, in the clearness of his colours, and in other qualities which acquired him the esteem of the greatest artists, among whom Rubens was one who availed himself of his talents for landscape, which he introduced into his own pictures.

and the Nuvoloni, who introduced new styles, while others were sought out in foreign parts by some of the citizens of Milan, particularly by Cerano and by Morazzone. These became the instructors of almost all the Milanese youth, and of the state; these commencing their labours about 1570, which they continued until after 1600, at length rose so superior to the ancient schools, not so much in soundness of taste and maxims, as in the amenity of their colours, as gradually to extinguish them. Nor did they only aim at teaching new styles; some of them began to treat them with so much haste as to fall into mannerism, from which period their school began to decline and appeared to have adopted as a maxim to praise the theory of the ancients, and to practise the haste of the moderns. But let us return to our subject.

I mentioned, not far back, in treating of Titian's disciples, the names of Callisto da Lodi and Gio. da Monte, and I have here to add that of Simone Peterzano or Preterazzano, who, on his *Pietà*, at S. Fedele, inscribed himself *Titiani Discipulus*; and his close imitation seems to confirm its truth. He produced also works in fresco, and particularly at S. Barnaba several histories of St. Paul. He there appears to have aimed at uniting the expression, the foreshortening, and the perspective of the Milanese, to the colouring of the Venetian artists; noble works, if they were thoroughly correct; and if the author had been as excellent in fresco as in oil-painting. From Venice, or rather from its senate, we trace the name of Cesare Dandolo, who went to settle at Milan, and whose paintings adorn various palaces, esteemed no less for their art than on account of the rank of the noble artist.

The Campi were among the most eager to establish themselves at Milan, where they were much employed, and Bernardino more than the rest. He painted, likewise, in the adjacent cities, and it was at that period that he completed for the Certosa, at Pavia, the before-mentioned altar-piece of Andrea Solari, which, remaining unfinished at his death, was, after the lapse of many years, completed in the same style by Bernardino, so as to appear wholly from the same hand. Unable alone to despatch his commissions, he had his cartoons coloured by his pupils, who became, like their master, accurate, precise, and worthy of the commendations bestowed upon

them by Lomazzo. One of these was Giuseppe Meda, both painter and architect, who represented upon an organ, in the Metropolitana, the figure of David seen playing before the ark. This work is cited by Orlandi, under the name of Carlo Meda, who, perhaps belonged to the family of the preceding, and who, as stated in the dictionary, appears younger. Few of his other pictures are to be seen, as is observed by Scannelli. Another was Daniello Cunio, of Milan, who became a landscape painter of great merit; perhaps a brother, or other relation of the same Ridolfo Cunio, who is met with in several Milanese collections, and is particularly celebrated for his design. The third was Carlo Urbini da Crema, one of the least celebrated but most deserving artists of his age, and one whom we have commemorated elsewhere. Lamo observes, that Bernardino had a vast number of scholars and assistants, and from his account, we are here enabled to add the names of Andrea da Viadana, Giuliano or Gialio de' Capitani, of Lodi, and Andrea Marliano, of Pavia. Perhaps, also, Andrea Pellini belongs to this list, who, though unknown in his native city of Cremona, is celebrated at Milan for his Descent from the Cross, placed at S. Eustorgio, in 1595.

Of a later date, appeared at Milan the two Semini, from Genoa; both of whom were much employed, and both disciples of the Roman more than any other style. Ottavio, the eldest, instructed Paul Camillo Landriani, called *Il Duchino*, who was justly praised in the Temple of Lomazzo as a youth of the greatest promise. He subsequently produced a number of altar-pieces, among which was a Nativity at S. Ambrogio, in which, to the design and elegance of his master, he unites perhaps a greater degree of softness. The professors hitherto described do not reach the era of the art's decline, except, possibly, in their extreme old age; insomuch as to be fully worthy of the praise I bestow.

The artists, however, who more particularly employed themselves in painting and teaching at Milan during this period, were the Procaccini of Bologna. Though not mentioned by Lomazzo in his Treatise, in the year 1584, they are afterwards, in 1590, recorded with much honour in his Temple; so that we may infer that they became celebrated during the intervening



period at Milan, where they afterwards established themselves in 1609. Ercole is at the head of this family, whom Orlandi, following Malvasia, represents in a military manner, as having lost the field at Bologna, where he could no longer "make head against the Samacchini, the Cesi, the Sabbatini, the Passarotti, the Fontana, the Caracci, though he afterwards encountered the Figini, the Luini, the Cerani, and the Morazzoni, at Milan." I am at a loss how to verify such an assertion. Ercole was born in 1520, as I gathered from a MS. of P. Resta, in the Ambrosian library; and in 1590, when the "Temple of Painting" first issued from the press, he was very old, nor did he ever exhibit any of his pictures in public at Milan, so that Lomazzo ought to have sought subjects for commendation of him from Parma, and more particularly Bologna. Many of his works still remain there, from which we may decide whether Malvasia and Baldinucci had more reason to represent him as an artist of mediocrity, or Lomazzo to entitle him a very successful imitator of the great Correggio's colouring, as well as of his grace and beauty. In my own opinion he appears somewhat minute in design, and feeble in his colouring, resembling the tone of the Florentines; a thing so common among his contemporaries, that I know not why it should be made a peculiar reproach to him. For the rest he is more pleasing, accurate, and exact, than most artists of his age; and possibly his over-diligence acted as an obstacle to him in a city where the rapid Fontana bore the chief sway. But this quality, besides exempting him from the mannerism then beginning to prevail, rendered him an excellent preceptor; whose principal duty is found to consist in checking the impatience of young artists, and accustoming them to precision and delicacy of taste. Thus many excellent pupils sprung from his school, such as Samacchini, Sabbatini, and Bertoia. He instructed also his three sons, Camillo, Giulio Cesare, and Carlo Antonio, from which last sprung Ercole the younger; all masters of young Milanese artists, and of whom it will be our business to treat in succession.

Camillo is the only one of the three who was known to Lomazzo, who describes him as an artist distinguished both for his design and his colouring. He received his first instructions from his father, and often displays a resemblance in his heads,

and in the distribution of his tints ; though, where he painted with care, he both warmed and broke them, as well as employed the middle colours, in a superior manner. He studied other schools, and if we are to believe some of his biographers, he practised at Rome from the models of Raffaello and Michelangelo, besides being passionately devoted to the heads of Parmigianino, an imitation of which is perceptible in all his works. He possessed wonderful facility both in conception and execution ; added to nature, beauty and spirit, always attractive to the eye, though they do not always satisfy the judgment. Nor is this surprising, as he early threw off the reign of paternal instruction, and executed works enough to have employed ten artists at Bologna, at Ravenna, Reggio, Piacenza, Pavia, and Genoa. He was by many called the Vasari, and the Zuccaro of Lombardy ; although, to say truth, he surpasses them in sweetness of style and of colours. He was particularly engaged at Milan, a city which boasts some of his best productions, by which he obtained reputation there ; and many of his worst, with which he satisfied those who valued his name. Of his earliest works there, and the most free from mannerism, are those adorning the exterior of the organ at the Metropolitana, along with various mysteries of our Lady, and two histories of David playing upon his harp ; all described very minutely by Malvasia. But he produced nothing in Milan equal to his Judgment at S. Procol di Reggio, esteemed one of the finest specimens of fresco in all Lombardy ; and to his S. Rocco among the sick and dying of the plague, a picture that intimidated Annibal Caracci, when he had to paint a companion for it (see Malvasia, p. 466). The pictures produced by Camillò, in the cathedral of Piacenza, where the duke of Parma had placed him in competition with Lodovico Caracci, whose genius was then mature, are well and carefully executed. He there represented our Lady crowned Queen of the Universe by the Almighty, surrounded with a very full choir of angels, in whose forms he displayed the most finished beauty. It was the part of Lodovico to represent other angels around ; and opposite to the Coronation the *Padri del Limbo*. The first occupied the most distinguished place in the tribune ; though both then and now he was esteemed by spectators the least worthy of the two. However advantageously he there

appears, and entitled to the applause of Girupeno and other historians, as well as travellers, he at the same time loses a portion of his consequence at the side of Caracci, who, by the novelty of his ideas, the natural expression of his countenances, of his attitudes, and of his symbols, especially in those angels opposed to the more common conceptions of his rival, makes the monotony and weakness of Procaccini the more remarkable. Caracci's superior dignity, likewise, in his figures of the patriarchs, throws that of Camillo's Divinity into the shade. They also executed some histories of the Madonna, placed opposite each other; and almost bearing the same proportion as we have already mentioned. But as the Caracci were few, Procaccini for the most part triumphed over his competitors. He is even now well received in the collections of the great, and our own prince has recently obtained one of his Assumptions, with Apostles surrounding the tomb of Jesus, a picture full of variety, and in a grand manner.

Giulio Cesare, the best of the Procaccini, at first devoted himself to sculpture with success, subsequently attaching himself to painting, as to a less laborious and more pleasing art. He frequented the Caracci Academy at Bologna; and it is said, that taking offence at some satirical observations of Annibal's, he struck, and even wounded him. His French biographer states Giulio's birth to have occurred in 1548, though he postpones this quarrel until 1609, in which year the Procaccini established themselves at Milan. It must have occurred, however, much earlier, as in 1609 Giulio was a renowned painter, while Annibal was in his decline. Giulio Cesare's studies were directed to the models of Correggio, and it is the opinion of many, that no one approached nearer to the grand style of that artist. In his small pictures, with few figures, in which imitation is more easy, he has often been mistaken for his original, though his elegance cannot boast the same clear and native tone, nor his colours the same rich and vigorous handling. One of his Madonnas, at S. Luigi de' Francesi, at Rome, was, in fact, engraved not long since for a work of Allegri, by an excellent artist; and there are other equally fine imitations in the Sanvitale Palace, in Parma; in that of the Careghi, in Genoa, and other places. Among his numerous altar-pieces, the one I have seen,

which displays most of the Correggio manner, is at S. Afra, in Brescia. It represents the Virgin and Child, surrounded with some figures of angels and saints, which are seen gazing and smiling upon him. He has perhaps, indeed, gone somewhat beyond the limits of propriety, in order to attain more grace, which is the case with his *Nunziata*, at S. Antonio, in Milan; in which the Holy Virgin and angel are seen smiling at each other, a circumstance hardly compatible either with the time or the mystery. In his attitudes, also, he was occasionally guilty of extravagance, as in his *Martyrdom of S. Nazario*, in the church of that name, a picture attractive by its harmony and its grace, though the figure of the executioner is in too forced a position. Giulio left many very large histories, such as his *Passage of the Red Sea*, at S. Vittore, in Milan; and more in Genoa, where Soprani has pointed them out. What is surprising, in so vast a number of his pieces, is the accuracy of his design, the variety of his ideas, and his diligence both in his naked and dressed parts, combined at the same time with a grandeur, which, if I mistake not, he derived from the Caracci. In the Sacristy of S. Maria, at Saronno, is his picture of Saints Andrea, Carlo, and Ambrogio, displaying the most dignified character of their school; if, indeed, we are not to suppose, that in common with the Caracci, he acquired it from those magnificent models of the art at Parma.

To these two may be added Carlantonio Procaccini, not as a figure, but a good landscape painter, and a tolerable hand in drawing fruits and flowers. He produced a variety of pieces for the Milanese gallery, which happening to please the court, then one of the branches of Spain, he had frequent commissions from that country, insomuch that he rose, though the weakest of the family, into the highest repute.

The Procaccini opened schools at Milan, where they obtained the reputation of kind and able masters, educating, both for the city and state, so great a number of artists, that it would be neither possible nor useful to comprise them all in a history. They could boast among them some inventors of a new style, the same as the disciples of the Caracci; though most of them aimed at observing the manner of their masters; some maintaining it by their accuracy, and others injuring it

by their over haste. We reserve the series of them, however, to the last epoch, in order not to disperse the same school through different parts.

The last of the foreigners who then gave instructions at Milan, was Panfilo Nuvolone, a noble Cremonese, of whose style we treated at length in the list of the Cav. Trotti's disciples. He was a diligent rather than an imaginative artist, and produced no works of any extent at Milan, except for the nunneries of Saints Domenico and Lazzaro, where he painted in the ceiling the history of Lazarus and the Rich Man, with true pictoric splendour; which is no less apparent in his Assumption of the Virgin, in the cupola of the Passione. In his altar-pieces, and histories executed for the ducal gallery at Parma, he aimed rather at perfecting than at multiplying his figures. He instructed his four sons, two of whom are unknown in the history of the art, and the two others are frequently mentioned by different illustrators of the paintings of Milan, of Piacenza, of Parma, and of Brescia: where they are also surnamed, from their father, the Panfili. We shall, however, treat of them more particularly in the age during which they flourished.

Fede Galizia introduced another foreign style into Milan, a female artist, who, according to Orlandi, was a native of Trent. Her father, Annunzio, was a celebrated miniaturist, born at the same place, and a resident at Milan, and from him perhaps she acquired that taste for accuracy and finish of hand, no less remarkable in her figures than in her landscapes; in other points more similar to the Bolognese predecessors of the Caracci, than to any other school. There are some specimens of her style in foreign collections. One of her best-studied pictures is seen at S. Maria Maddalena, where she painted the titular saint, with the figure of Christ in the dress of a gardener.\* This lady has been criticised by the excellent author of the Guide, for her too great study of the ideal, which she aimed at introducing both into her design and colouring, at the expense of nature and of truth, a practice pretty much in vogue at that period in Italy. About the same time, one Orazio Vaiano was employed a good deal at

\* This picture is now in the I. R. Pinacoteca at Milan.—A.

Milan, where he long resided, called *Il Fiorentino* from his extraction. He, in some way, came to be confounded, in some of his pictures, with the elder Palma, as we are informed by Orlandi; but how, it is difficult to say. The specimens of his composition at S. Carlo and at S. Antonio Abate, are judicious and diligent, though somewhat feeble in point of colouring; and in the distribution of their lights much resembling the tone of Roncalli. He likewise visited Genoa; but neither he nor Galizia, as I am aware, left any pupils at Milan. The same may be said of the two Carloni, noble fresco-painters belonging to Genoa, and of Valerio Profondavalle, from Lovanio, who painted glass, as well as in oil and in fresco, for all which he had frequent commissions at court.

We ought here to add the name of Federigo Zuccari, an artist invited by the Card. Federigo Borromeo to take up his residence at Milan, where, as well as at Pavia, he painted, as we have mentioned (at p. 412, vol. i.). I am indebted to the polite and kind attention of Sig. Bernardo Gattoni, chaplain and rector of the other Borromean college at Pavia, for correcting an error into which I had fallen, from following the local tradition rather than the written authority of the same Zuccheri, in his "*Passaggio per l'Italia*," a very rare work, and which I had not seen at that time. In it are described the pictures of the Borromean college at Pavia; and it appears, that Zuccari produced no other besides the principal picture, that of S. Carlo, who is seen in the consistory in the act of receiving the cardinal's hat; the rest being from the hand of Cesare Nebbia, who flourished at the same period. In order to have them retouched at leisure, while they were left to dry, the cardinal Federigo despatched the two artists to visit the sacred mount of Varallo, whence they passed to Arona, and next to the *Isola Bella*, situated upon the *Lago Maggiore*, where the cardinal joined them, and where each of them left a work in fresco, upon two pilasters of the chapel at that place. There has since been found in the archives of the college, an original letter of the cardinal, in which he recommends to the then rector, that Nebbia should be received into the college, and the sums of money disbursed to both entered in the books of account.

Proceeding next to those artists who studied at other places, I shall briefly mention Ricci of Novara, with Paroni and Nappi of Milan, not omitting others of the same place, commemorated in the Lives of Baglioni. Residing at Rome, they in no way contributed to the fame of their native school, neither by their pupils, nor their example; and even at Rome, they may be said to have added rather to the number of paintings than to the decoration of the city. Ricci was a fresco-painter, very well adapted to the hasty temper of Sixtus V., whose works he superintended, and promoted the effeminate taste then so prevalent; he possessed much facility and beauty of forms. Paroni pursued the manner of Caravaggio, but his career was short. Nappi displays great variety; and when he painted in his Lombard manner, such as in his Assumption, at the cloister of the Minerva, with other pieces at the Umiltà, he shewed himself a naturalist far more pleasing than the mannerists of his time.

There flourished likewise, for a few years, at Rome, the Cav. Pier Francesco Mazzuchelli, called from his birthplace Morazzone. After practising there for a period, from all the best models, which influenced both his mind and his productions, he directed his attention to the Milanese school, in which he taught and succeeded beyond all example, in improving his own style. It will be sufficient to compare his picture of the Epiphany which he painted in fresco for one of the chapels of S. Silvestro, *in capite*, which boasts no beauty beyond that of colouring; and his other Epiphany, placed at S. Antonio Abate, at Milan, which appears like the production of another hand; such are the superiority of the design, the effect, and the display of drapery, in the manner of the Venetians. He is said to have studied Titian and Paul Veronese; and some of his angels are painted with arms and legs, in those long proportions that are not the best characteristics of Tintoretto. In general, the genius of Morazzone was not adapted for the graceful, but for the strong and magnificent; as appears in his S. Michael's Conquest over the bad Angels, at S. Gio. di Como, and in the chapel of the Flagellazione, at Varese. In 1626 he was invited to Piacenza, to paint the grand cupola of the cathedral, a work which was left very incomplete by his death, and bestowed upon Guercino. He

had drawn the figures of two prophets, which in any other place would have appeared to the greatest advantage, but there they are thrown into the shade by those of his successor, that magician of his art, who threw into it the whole enchantment of which he was capable. Morazzone was employed for different collections, no less than for churches, and received a number of commissions from Cardinal Federigo, and the king of Sardinia, from which last he received his title of cavalier.

Contemporary with him flourished Gio. Batista Crespi, better known by the name of Cerano, his native place, a small town in the Novarese. Sprung from a family of artists, which left specimens of its genius at S. Maria di Busto, where his grandfather Gio. Piero, and Raffaello, his father or uncle (I am not certain which), had been employed. He studied at Rome and at Venice, uniting to that of painting great knowledge in the art of modelling, as well as in architecture; being, moreover, distinguished for good taste in literature and for polite accomplishments. With such qualifications, he took the lead at the court of Milan, from which he received a salary; no less than in the great undertakings of the Card. Federigo, and the direction of the academy. Not to dwell upon the buildings, statues, and bassi-rilievi, which he either designed or executed, but which are less connected with my subject, he painted a great number of altar-pieces, in which he at once exhibited, if I mistake not, great excellences and great defects.\* He is invariably free, spirited, and harmonious; but he frequently, from too great affectation of grace or of magnificence, falls into a degree of mannerism, as in some of his histories at the Pace, where his naked figures are heavy, and the attitudes of others too extravagant. In his two other subjects these defects are less apparent; but he has overloaded his shadows. In the greater part of his works, notwithstanding, the correct and the beautiful so far abound,

\* Cerano, in addition to the design, executed the model, and directed the artistic labours of the grand colossus of S. Carlo sopra Arona. The cartoon of this monument is in the Ambrosian library. He produced also highly-valued works in architecture and sculpture; among others, the façade, in Milan, the side structure of St. Paul's, the principal opening of the dome, with the richly-sculptured ornaments.



as to shew that he was one of the first masters of his school. Thus in his *Baptism of S. Agostino*, painted for S. Marco, he rivals Giulio Cesare Procaccini, whose productions are placed opposite, and in the opinion of some he surpasses him. Another instance occurs in his altar-piece of *Saints Carlo and Ambrogio*, and *Santo Paolo*, where, in taste of colouring at least, he surpasses the *Campi*; and a third in his celebrated picture of the *Rosario*, at S. Lazzaro, which casts into shade the fine fresco-painting of Nuvoloni. He was particularly skilled in drawing birds and quadrupeds, of which he composed pictures for private ornament, as we gather from Soprani in his *Life of Sinibaldo Scorza*. He educated many pupils, whom we shall reserve for an inferior epoch, excepting Daniele Crespi of Milan, who, on account of his worth, and the period in which he flourished, ought not to be separated from his master.\*

Daniele is one among those distinguished Italians who are hardly known beyond their native place. He possessed, however, rare genius, and, instructed by Cerano, and afterwards by the best of the Procaccini, undoubtedly surpassed the first, and in the opinion of many likewise the second, though he did not live to reach the age of forty. He had great penetration in learning, and equal facility in executing, selecting the best part of every master he studied, and knowing how to reject the worst. Familiar with the maxims of the Caracci school, even without frequenting it, he adopted and practised them with success. He shews this in his distribution of colours, and in the varied expression of his countenances; select and careful in disposing them according to the prevailing passions of the mind; and above all, admirable in catching the beautiful and devotional spirit that ought to inspire the heads of saints. In the distribution of his figures he at once observes a natural and well-judged order, so that no one would wish to behold them placed otherwise than they are. Their drapery is finely varied, and very splendid in the more imposing characters of the piece. His colouring is extremely powerful, no less in oil than in fresco; and in the

\* Daniele Crespi's master, according to tradition, was the Cav. Ver-miglio, and his style demonstrates it; and as regards the best of the Procaccini, cited by Lanzi as another instructor, there is reason to conclude that Crespi was rather a rival than a pupil of the latter.—A.

highly ornamented church of La Passione, for which he painted his grand Descent from the Cross, he left many portraits of distinguished cardinals, all composed in the best Titian taste. He is indeed one of those rare geniuses who delight in being constant rivals of themselves, calling forth their highest energies in each production, in order that they may in some way surpass the last; geniuses, who know how to correct in their later paintings the errors they committed in their first, exhibiting in them the full maturity of those excellences which they discovered in their early attempts. His last pieces, consisting of acts from the life of S. Brunone, at the Certosa, in Milan, are of all the most admired. That of the Dottor Parigino is more particularly celebrated, in which having raised himself on his bier, he declares his state of reprobation. What desperation he exhibits! what horror in the faces of the beholders! Nor is that of the Duke of Calabria less excellent, where, in going to the chase, he meets with the holy hermit, a picture upon which the artist inscribed, *Daniel Crispus Mediolanensis pinxit hoc templum. An. 1629.* This was the year before his death, as he was unhappily cut off by the plague of 1530, together with his whole family.

We may here add, as a sort of corollary to the foregoing, the names of some other artists who displayed great merit, though it is uncertain of what school. Such is Gio. Batista Tarillio, by whom there was an altar-piece with the date of 1575, painted for the now suppressed church of S. Martino in Compito. There are some pictures by another native of Milan, named Ranuzio Prata, at Pavia. These I have not seen; they are, however, greatly commended by others. He flourished about 1635. The Novarese also boasted at that period two artists who were brothers, both of whom coloured in pretty good taste. These were Antonio and Gio. Melchior Tanzi, the former a very able designer, who competed with Carloni at Milan, distinguished himself at Varallo, and painted at S. Gaudenzio di Novara the Battle of Sennacherib, a work full of spirit and intelligence. There are likewise other of his works preserved in the galleries of Vienna, of Venice, and of Naples, representing both histories and perspectives; but of his brother there is nothing remaining of any great degree of merit.

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highly ornamented church of La Passione, for which he painted his grand Descent from the Cross, he left many portraits distinguished cardinals, all composed in the best Titian taste. He is indeed one of those rare geniuses who delight in being constant rivals of themselves, calling forth their highest energies in each production, in order that they may in some way surpass the last; geniuses, who know how to correct in their later paintings the errors they committed in their first, exhibiting in them the full maturity of those excellences which they discovered in their early attempts. His last pieces, consisting of acts from the life of S. Brunone, at the Certosa, in Milan, are of all the most admired. That of the Dottor Parigino is more particularly celebrated, in which having raised himself on his bier, he declares his state of reprobation. What desperation he exhibits! what horror in the faces of the beholders! Nor is that of the Duke of Calabria less excellent, where, in going to the chase, he meets with the holy hermit, a picture upon which the artist inscribed, *Daniel Crispus Mediolanensis pinxit hoc templum. An. 1629.* This was the year before his death, as he was unhappily cut off by the plague of 1530, together with his whole family.

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## SCHOOL OF MILAN.

## EPOCH IV.

The Art continues to decline after the time of Daniele Cresspi. A third Academy is founded with a view of improving it.

WE now approach the last epoch, which may be truly entitled the decline of this school. I recollect hearing the opinion of a good judge, that Daniele Cresspi might be called the last of the Milanese, just as in another sense Cato was pronounced *ultimus Romanorum*. The observation is correct, so far as it applies to certain geniuses superior to the common lot, but false if we should extend it to the exclusion of every artist of merit from the period which it embraces. It would be injustice to the names of Nuvoloni and Cairo, and several others who flourished in an age nearer our own. But in the same way as Cassiodorus and some other writers are insufficient to remove the stain of barbarism from their age, so the artists we treat of cannot redeem theirs from the stigma of its decline. It is the majority which invariably gives a tone to the times; and he who may have seen Milan and its state would be at no loss to remark, that after the introduction of the Procaccini school, design was more than ever neglected, and mechanical practice succeeded to reason and taste. Artists, after the visitation of the plague, had become more rare; and subsequent to the death of the Cardinal Borromeo, in 1631, they became less united, insomuch that the academy founded by him remained closed during twenty years; and if by the exertions of Antonio Busca it was then re-opened, still it never afterwards produced works similar to those of other times. Whether owing to the manner of teaching, to the want of its great patron, or to the abundance of commissions and the kindness of those who gave them, which urged young

artists prematurely to make abortive efforts ; no school perhaps, on the loss of its great masters, was filled with so great a number of inferior and bad ones. I shall not give much account of them, yet must not omit such names as have attained to some consideration. In general it may be remarked of the artists of this epoch, that though the pupils of different schools, they display a mutual resemblance, as much as if they had been instructed by the same master. They possess no character that strikes the eye, no beauty of proportions, no vivacity of countenance, no grace in their colouring. Their whole composition appears languid, even their imitation of the head of the school does not please, as it is either deficient, or overdone, or falls into insignificance. In their choice of colours we detect a certain resemblance to the Bolognese school, to which their guides were not very much opposed, though we often perceive that sombre cast which then prevailed in nearly all the other schools.

To this uniformity of style in Milan, Ercole Procaccini the younger most probably contributed, an artist in whom an unprejudiced critic will be at no loss to detect the character we have described. But in his more studied works, as we find in an Assumption, at S. M. Maggiore, in Bergamo, he exhibits dignity, spirit, and a happy imitation of the Correggio manner. He received his first instructions from his father Carlantonio, and next from Giulio Cesare, his paternal uncle. It is known that by public report, by his insinuating manners, and by the family reputation, he arrived at a degree of consideration beyond his merit, and lived till he reached the age of eighty. Hence he induced many to follow his maxims, and the more as he kept an open academy for the study of the naked figure at his own house, and succeeded his uncles in their instructions ; equal to them perhaps in rapidity, but not so well grounded in the art. He painted much ; and in the best collections in Milan, if he is not in as much request as many others, he yet maintains his place.

Two young artists educated in his school reflected credit upon it ; Carlo Vimercati, who owed his success to the most pertinacious study of Daniele's works at the Certosa, which he daily visited for a long period while at Milan, and Antonio

Busca, who likewise employed his talents upon the best models both at Milan and Rome. Vimercati exhibited few of his pictures in public at Milan; he painted more at Codogno, and in his best manner, as well as in a new one in which he was greatly inferior. Busca assisted his master, and at S. Marco also was employed in competition with him. There, placed opposite to some histories by Procaccini, is seen his picture of the Crucifixion, full of pious beauty, surrounded with figures of the Virgin, of Mary Magdalen, and S. John, who are all weeping, and almost draw tears from the eyes of the spectator. But he did not always succeed as in this specimen; the gout deprived him of the use of his feet, and he fell into a weak and abject style, the result of mere mechanic practice. In this state of health, I imagine, he must have conducted two holy histories, placed opposite each other, in the chapel of S. Siro at the Certosa in Pavia, in which he idly repeated in the second the same features as distinguished the first, so greatly is an artist sometimes in contradiction with himself. A similar complaint might be alleged, for a different reason, in regard to the style of Cristoforo Storer, a native of Constance. A pupil to the same Ercole, he also produced works of solid taste, as in the instance of his S. Martino, which I saw in possession of the Ab. Bianconi, a picture much valued by its intelligent owner. Subsequently he became a mannerist, and not unfrequently adopted gross or common ideas. In other points he displays much spirit, and is one of the few belonging to that age who may lay claim to the title of a good colourist. I am uncertain whether Gio. Ens, of Milan, sprung from the same school, as well as at what precise time he flourished; I know that he was an artist of less talent, whose delicacy often bordered upon weakness, as we may perceive at S. Marco in Milan. Lodovico Antonio David of Lugano, a scholar of Ercole, of Cairo, and of Cignani, resided at Rome. There he produced some portraits, and at one period made the tour of Italy. The city of Venice possesses one of his Nativities at S. Silvestro, conducted in a minute manner, that betrays a disciple of Camillo more than of any other of the Procaccini. He wrote too upon painting, and compiled some account of Correggio, for which the reader

may consult Orlandi under the head of that artist,\* or perhaps in preference, Tiraboschi, in his life of him.

Next to the nephew of the best Procaccini, I may place the son-in-law of one of the others. This is the Cav. Federigo Bianchi, on whom, after affording him his instructions, Giulio Cesare bestowed the hand of one of his daughters. He derived from his father-in-law his maxims, rather than his forms and attitudes, which display an original air in Bianchi, and are at once graceful and beautiful without affectation. Some of his Holy Families at S. Stefano and at the Passione are held in much esteem, besides some of his other pictures exhibiting few, but well-conceived figures. Such is that of a Visitazione at S. Lorenzo, every way creditable to one of the favourite pupils of Giulio Cesare. He was not distinguished in compositions of a grander character; but he was full of ideas, united to harmony and good-keeping, and altogether one of the first Milanese artists in the present age.† He was much employed in Piedmont, and we are indebted to him for notices of many artists which he communicated to P. Orlandi, by whom they were made public. This artist is not to be confounded with one Francesco Bianchi, a friend and almost inseparable companion of Antonmaria Ruggieri. They painted together for the most part in fresco, and without the least dispute consented to share all the emoluments, all the praise and blame they might receive. They belong to the present age, to which they have bequeathed a more noble example of mutual attachment than of the art they professed.

The greater part of the Procaccini disciples sprung from the school of Camillo. He had likewise taught at Bologna, though his only pupil known there is Lorenzo Franco, who, with his instructions, afterwards became an excellent imitator of the Caracci. In the opinion of P. Resta, however, his style was somewhat too minute; this artist resided and died

\* In the additions to the Dictionary, made by Guarienti, following the article Orlandi, we find Lodovico David of Lugano, of whose pencil he could only trace the picture at S. Silvestro in Venice. This is one of the mistakes committed by this continuator.

† Federico Bianchi, called Il Crespino, employed his pencil in the service of the Car. Fred. Borromeo; and in the Ambrosiana, we admire among his classical productions the half-length figures forming the Supper of Lionardo to the Graces.—A.



at Reggio. The school of Camillo at Milan was always full, and no one reflected upon it greater credit than Andrea Salmeggia of Bergamo, of whom we treated in the preceding book. Becoming a follower of Raffaello at Rome, he occasionally returned to his native place, where he attracted admiration by his productions. Like the rest, Gio. Batista Discepoli, called Zoppo di Lugano, was at one time the disciple of Camillo, but afterwards added much of other styles, and was one of the most natural, powerful, and rich colourists of his time. For the rest he is to be included in the rank of the naturalists, rather than among the lovers of the ideal. Several of his pictures are at Milan, in particular that of his Purgatorio at S. Carlo, executed with much skill; and he painted a good deal for his native place and its confines, as well as at Como, where he ornamented Santa Teresa with a picture of the titular saint, with lateral squares, esteemed one of the best altar-pieces belonging to the city.\* Carlo Cornara acquired equal reputation, though in an opposite style. He produced few works, but all conducted with an exquisite degree of taste, peculiarly his own, which renders them valuable in collections.† One of his best altar-pieces was painted for S. Benedetto, at the Certosa, in Pavia, a picture now much defaced by time, and there are a few others completed by one of his daughters after his death, who added to them some original pieces of her own.

Giovanni Mauro Rovere, an artist who exchanged the manner of Camillo for that of Giulio Cesare, was among the earliest followers of the Procaccini, and might be referred to their epoch from the period in which he flourished, did not his inferior character, arising from too great rapidity of hand, prevent his admission into the same rank. He had, all that fire, which, when directed with judgment, is the soul of painting, but when abused destroys the beauty of the art. It was very seldom that he was able to command it, though, in a

\* If the "Presentation of the Wise Men," at the I. R. Pinacoteca, be examined, the connoisseur will be better enabled to appreciate the judgment of the author.—A.

† In Cornara, we recognise an imitator of Correggio; but whether from his making use of dark grounds, or from employing too little colour, his paintings are weak and pallid.—A.

Supper of our Lord, at S. Angelo, in which he used great care, he obtained corresponding success. He had two brothers, named Giambatista and Marco, who assisted him in his labours both for churches and private houses, both of whom were inaccurate but spirited. They have left works in fresco, besides some histories in oil, perspectives, battle-pieces, and landscapes, to be met with in almost every corner of the city. I find that they were also surnamed Rossetti, and still better known under the name of Fiamminghini, derived from their father Ricardo, who came from Flanders to establish himself at Milan.

To these three Rossetti, succeeded the three Santagostini, of whom the first, named Giacomo Antonio, was pupil to Carlo Procaccini. He gave few pieces to the public, though his sons Agostino and Giacinto were more indefatigable, both conjointly, as we may gather from their two grand histories at S. Fedele, and separately. They were distinguished above most of their contemporaries, more especially Agostino. He was the first who wrote a little work upon the paintings of Milan; it was entitled "*L'Immortalità e Glorie del Pennello*," and published in 1671. Whatever rank a book with such a title ought to assume among the writers of the age, it is certain that his pictures exhibit him in the light of a good painter for his time, in particular a Holy Family, painted for S. Alessandro, and a few others among the more highly finished, in which he displays expression, beauty, and harmony, although somewhat too minute. The names of Ossana, Biffi, Ciocca, Ciniselli, with others still less celebrated at Milan, I may venture to pass over without much loss to this history.

The two Nuvoloni, not long since mentioned, though instructed by their father, may be said, in some way, to belong to the Procaccini. Thus Carlo Francesco, the elder, early adopted the manner of Giulio Cesare; and in Giuseppe we everywhere trace a composition and colouring derived from that school. The former, however, impelled by his genius, became a follower of Guido, and so far succeeded as to deserve the name, which he still enjoys, of the Guido of Lombardy. He does not abound in figures, but in these he is pleasing and graceful, elegant in his forms and the turn and air of his heads,

united to a sweetness and harmony of tints which are seldom met with. I saw one of his heads at S. Vittore, where he drew the Miracle of St. Peter over the Porta Speciosa, and many other pieces at Milan, Parma, Cremona, Piacenza, and Como, in the same excellent taste. This artist was selected to take the portrait of the queen of Spain when she visited Milan; and there still appear in private houses those of many noble individuals who employed him. The faces of his Madonnas are in high request for collections, one of which is in the possession of the Conti del Verme, displaying all the grace and beauty so peculiar to him, and which he has here perhaps indulged at the expense of that dignity which should never be lost sight of. Orlandi gives an account of his devotional exercises, which he always performed previous to his painting the portraits of the Virgin. I know not what opinion may be formed upon this point, either by his or my readers. For my own part I indulge the same peculiar admiration of this artist in the rank of painters, as I do of Justus Lipsius among literary men, who though both seculars, always observed great filial piety towards our Holy Lady; a piety that has descended from the earliest fathers of the church, in a regular line, down to the elect of our own times. His younger brother painted on a much larger scale; boasted more pictoric fire and more fancy; but he did not always display equal taste, nor was exempt from harsh and sombre shadows that detract from his worth. He was more indefatigable than Carlo, painting not only for the cities of Lombardy above mentioned, but for the state of Venice, and many churches in Brescia. His pictures at S. Domenico in Cremona, in particular his grand piece of the Dead Man raised by the saint, adorned with beautiful architecture, and animated with the most natural expression, are among some of his best works. They were apparently executed in the vigour of life, inasmuch as there are others bearing traces of infirmity, he having pursued the art until his eightieth year, in which his death occurred.

I cannot learn that he left any pupils of note. His brother, Carlo Francesco, however, instructed Gioseffo Zanata, extremely well versed in the art, according to the opinion of Orlandi. Under him, and subsequently under the Venetian artista, studied likewise Federigo Panza, an artist who began

with using strong shadows, which he improved as his genius grew more mature. He was well employed and remunerated by the court of Turin. Filippo Abbiati frequented the same school, a man of wonderful talent, adapted for works on an immense scale; rich in ideas, and resolute in executing them. He painted with a certain freedom, amounting to audacity, which, however imperfect, does not fail to please, and would have pleased much more had he been better versed in the principles of his art. He was placed in competition with Fedorigo Bianchi, in the grand ceiling of S. Alessandro Martire, and with other fine fresco-painters; and he everywhere left evidence of a noble genius. He appears to singular advantage in his Preaching of S. John the Baptist at Saronò, a picture to which is affixed his name. It has few figures, but they are fine and varied, with strong tints, and very appropriate shadows, which produce a good effect. Pietro Maggi, his disciple, was not equal to him in genius, nor did he observe his moderation and care. Giuseppe Rivola, employed for private persons more than for the public, is also deserving of mention, his fellow-citizens esteeming him among the best of Abbiati's pupils.

Cerano, though engaged in a variety of other labours, instructed many pupils, and more particularly Melchiorre Giraladini, with success. He very happily caught the manner of his teacher, easy, agreeable, and harmonious, but still inferior to him in the more masterly power of his pencil. At the Madonna at S. Celso is seen a picture of S. Caterina da Siena by his hand, that has been greatly commended. Cerano gave him his daughter in marriage, and left him the whole of his studio. He engraved in acqua-forte some minute histories and battle-pieces in the manner of Callot, and he instructed his son in the same branch, whose battle-pieces have been much prized in collections. He also taught a young artist of Gallarate, named Carlo Cane, who, devoting himself at a more advanced age to the manner of Morazzone, became a great proficient in it. He imitated with some success his strength of colouring and his relief; in other points he was common both in his forms and conceptions. He painted some altars, and in the larger one of the cathedral at Monza, there is one representing different saints, at the feet

of whom is seen the figure of a dog, which he inserted in all his pieces, even that of Paradise, to express his name. He observed an excellent method in his frescos, his histories of Saints Ambrogio and Ugo, which he painted for the grand church of the Certosa at Pavia, as well as others, still retaining all their original freshness. He opened school at Milan, and we may form an idea of the character of his pupils from his own mediocrity. Cesare Fiori, indeed, acquired some degree of reputation, several of whose ornamental works on a great scale, have been made public. He too had a scholar named Andrea Porta, who aimed at catching the manner of Legnani. There are others who approach the two best of the Cerani, namely, Giallino Pozzobonelli, an artist of good credit, and Bartolommeo Genevesini,\* by whom there remain works possessing some degree of grandeur; besides Gio. Battista Seechi, surnamed from his country Caravaggio, who painted for S. Pietro in Gessato, an altar-piece of the Epiphany with his name.

Morazzone had to boast a numerous list of pupils, imitators, and copyists, both at Milan and elsewhere. The Cav. Francesco Cairo reflected honour upon this school, who having commenced his career, as is usual, by pursuing his master's footsteps, afterwards changed his manner on meeting with better models, which he studied at Rome and Venice. He also worked on a great scale, and coloured with effect, united, however, to a delicacy of hand and grace of expression, altogether forming a style that surprises us by its novelty. His pictures of the four saints, founders of the church at S. Vittore, of his S. Teresa swooning with celestial love at S. Carlo, his S. Saverio at Brera, various portraits in the Titian manner, and other pieces, public and private, at Milan, at Turin, and elsewhere, entitle him to rank high in the art, though he is not always free from the reproach of sombre colouring. Morazzone derived some credit from the two brothers Gioseffo and Stefano Danedi, more commonly called the Montali. The first, after being instructed by him in the art, became

\* I thus named him in the former edition, because all other writers had so done before me, but his family name was Roverio, and his surname Genovesino. See the first index.

more refined in his taste under Guido Reni, of whose style he sufficiently partakes, as we may perceive in his *Slaughter of the Innocents* at S. Sebastiano, and in his *Nunziata* its companion. Stefano frequented no foreign schools that I know of, though he did not wholly confine himself to Morazzone's manner, rather aiming at refining it upon the example of his brother, and painting with a degree of accuracy and study that he did not find recommended by the taste of his times. His martyrdom of S. Giustina, which he produced for S. Maria in Pedone, forms a specimen of this refinement, while it is moreover exempt from that cold and languid tone which diminishes the value of his other works. One of those artists most attached to Morazzone's style, and who nearest approaches him in the boldness of his pencil, is the Cav. Isidoro Bianchi, otherwise called Isidoro da Campione, a better fresco than oil painter, from what we gather at the church of S. Ambrosio at Milan, and in others at Como. He was selected by the duke of Savoy to complete a large hall at Rivoli, left imperfect by the decease of Pier Francesco. There he was declared painter to the ducal court in 1631.

About the same period flourished at Como, besides the Bustini,\* the two brothers Gio. Paolo and Gio. Batista Recchi, whose chief merit was in painting frescos, disciples likewise of Morazzone. These artists decorated S. Giovanni, and other churches of their native place, two chapels at Varese, with others in the same vicinity. The second of them also became eminent beyond the state, particularly at S. Carlo in Turin, where he is placed near his master. His style is solid and strong, his colouring forcible, and in the skill of his foreshortening on ceilings, he yields to very few of his day. Pasta, in his *Guide for Bergamo*, has deservedly praised him on this score, when speaking of a *Santa Grata*, seen rising into heaven, a work, he observes, that is admirably delightful. In some of the chambers of the Veneria, at Turin, he was assisted by one Gio. Antonio, his nephew. The Milanese *Guide* mentions several other artists, apparently, judging from their style,

\* Benedetta Crespi, who possessed, according to Orlandi, a manner at once strong and elegant, with Antonio Maria, his son and pupil, and Pietro Bianchi, to whom he left his designs, all three called Bustini.

instructed by the preceding, such as Paolo Caccianiga, Tommaso Formenti, and Giambatista Pozzi.

Whilst the Milanese school was thus hastening to its close, and no longer afforded masters of equal promise, either to the first or second of its series, its youth were compelled to have recourse to richer and more genuine sources, and at this period began to disperse in search of new styles. I omit the family of the Cittadini, which established itself at Bologna, or to say truth, I reserve it to its own school. Stefano Legnani, called *Il Legnanino*, in order to distinguish him from his father Cristoforo, a portrait-painter, became one of the most celebrated artists in Lombardy towards the beginning of this century, having studied the schools of Cignani at Bologna, and Maratta at Rome. In either of these cities he would have been esteemed one of the best disciples of these two masters, had he left there any of his productions; although in the course of time he fell into a degree of mannerism. He is tasteful, sober, and judicious in his compositions, with a certain strength and clearness of colouring, not common among the disciples of Maratta. He became famous for his fresco histories, which are seen at S. Marco and at S. Angiolo, where there is also one of his battles, which is won by the protection of St. James the Apostle, which shews a pictoric fire equal to handling the most difficult themes. He left too a variety of works in Genoa, Turin, and Piedmont, besides his painting of the cupola at Novara, in the church of S. Gaudenzio, than which he produced nothing more truly beautiful.

Andrea Lanzani, after receiving the instructions of Scaramuccia, pupil to Guido, who remained for some period at Milan, passed into the school of Maratta at Rome. But his genius finally decided him to adopt a less placid style, and he began to imitate Lanfranco. His best productions, as it has been observed of others, are those which on his first return from Rome he executed in his native place, while still fresh from the Roman maxims and the Roman models. A proof of this is seen in his *S. Carlo Beatified*, which on certain days is exhibited along with other pictures in the capital. He painted also a fine piece for the Ambrosian library, representing the actions of Cardinal Federigo, in which there is a rich display

of imagination, of drapery, and good effect of chiaroscuro. He is for the most part praised on account of his facility, and the boldness of his hand. He died in Germany, after being honoured with the title of Cavalier, and left no better pupil behind him in Italy than Ottavio Parodi, who resided for a long period at Rome, and is mentioned with commendation by Orlandi. From Rome also, and from the school of *Ciro Ferri*, *Ambrogio Besozzi* returned to Milan, in order to study the Cortona manner as a counterpoise to that of Maratta. But he chiefly employed himself in ornamental, rather than historic painting, though very able in the last as far as we may judge from his *S. Sebastian*, at *S. Ambrogio*. He studied *Pagani* at Venice, and likewise taught there, boasting the celebrated *Pellegrini* as one of his disciples. *Zanetti* remarks that he introduced into the academies of that city a new taste of design for the naked figure, somewhat overstrained, indeed, but of good effect. He left there a few pieces in public, and returned to close his days in Lombardy. The churches and collections of Milan abound with his pictures, and there are others in the Dresden gallery.

*Pietro Gilardi* passed from his native school into that of Bologna, and there, under *Franceschini* and *Giangioseffo del Sole*, greatly improved himself. His style is clear, easy, harmonious, and adapted to adorn cupolas, ceilings, and magnificent walls, as appears in the refectory of *S. Vittore* at Milan, where his works do him credit. At Varese he completed the chapel of the Assumption, after the cartoons of *Legnanino*, who died before it was finished; and a few of his own works left imperfect by death were, in their turn, continued and finished by the Cav. Gio. Batista Sassi.

The style of this artist, who had assiduously employed himself under *Solimene* in Naples, is tolerable in regard to design. Though he painted for several churches in Pavia, and at Milan, he acquired most reputation from his small pictures, intended for private ornament. I am not certain whether he introduced into these parts those greenish tints in colouring, which, from Naples, spread through different schools, or whether it came by way of Turin, where one *Corrado Giaquinto* was employed in drawing figures, and in painting. Such method, however, did not here displease. *Gioseffo Petrini da Carono*, pupil to



Prete of Genoa, has carried it to its highest point, while Piero Magatti of Varese is not wholly free from it, who flourished very recently; both were reputed good artists according to their time. Nor could so great a city be in want of some Venetian disciples, who have distinguished themselves in our own times; we behold some imitations of Piazzetta, and some of Tiepolo, in a few of the churches, it being usual with young artists to follow living masters in lucrative practice, in preference to the deceased, whose emoluments are past. We ought here to insert the name of an eminent Milanese, who reflected honour on his native state in foreign parts. This was Francesco Caccianiga, well known at Rome, though little among his own countrymen. Having treated of him, however, in the Roman school, I shall merely recall his memory and merits to my readers. Neither must I omit his contemporary, Antonio Cucchi, who remained at Milan, not as his equal, but because he became eminent in the footsteps of the Romans, for the diligence, if not for the spirit of his pencil. Nor shall I pass over Ferdinando Porta, distinguished for a number of pictures, conducted in imitation of Correggio; an artist, however, too inconstant and unequal to himself. These names will suffice for the present epoch, which produced, indeed, others of some note, but not known beyond the confines of their own state. Such works as the *Pitture d'Italia*, and the *Nuova Guida di Milano*, will furnish the curious with information respecting them, until some further accounts of them be presented to the public.

From the period, when the capital began to encourage the foreign schools preferably to her own, the cities of the state followed the example, in particular that of Pavia, which, during this last century, has had to boast more professors than any other state. Yet none of these moderns are much known beyond the precincts of their native place. Carlo Soriani,\* however, deserved to be better known, an artist who painted for the cathedral his picture of the Rosario, accompanied by fifteen mysteries, an elegant production in the taste of Soiaro. The series of the artists alluded to begins with Carlo Sacchi, who is said by Orlandi to have been taught by Rosso of Pavia,

\* He is thus called by Bartoli.

but most probably by Carlanonio Rossi, a Milanese, who painted for the cathedral of Pavia his S. Siro, and two lateral pieces in the best Procaccini taste, and is described in the *Abbeccedario* as an eccentric man, though well versed in his art. Sacchi continued his studies at Rome and Venice, and when he wished to imitate Paul Veronese, as in his *Miracle of the Dead* resuscitated by S. Jacopo, which is placed at the *Osservanti*, he succeeded admirably, shewing himself a good colourist, splendid in ornament, spirited in attitude, except that in these he is somewhat extravagant and affected. He supplied different collections, and I saw an Adam and Eve by him in possession of the Cav. Brambilla at Pavia, entitled to a place in that fine collection. It is doubtful whether Gio. Batista Tassinari ought to be ranked among his fellow-disciples if we only regard the period in which he flourished. But we may with more certainty, upon Orlandi's authority, pronounce Carlo Bernotti to have been his pupil, an excellent artist in inferior branches, to which he confined himself. Tommaso Gatti, together with Bernardino Ciceri, were, however, his best pupils, the first of whom pursued his studies at Venice, the second at Rome, and both succeeded at least as practical artists. Gatti instructed Marcantonio Pollini, and then consigned him to the schools of Venice and Bologna, which did not carry him beyond the sphere of his master. Ciceri was succeeded by his disciple Gioseffo Crastona, who, imbued with Roman erudition, became a painter of figures and of landscapes in that city, of which a number may be seen at Pavia. Among the latest are Pierantonio Barbieri, pupil to Bastiano Ricci, and Carlanonio Bianchi, a disciple of the Roman manner. The artists whom I have described almost in a series, have filled all the churches of Pavia, though many, with their respective paintings and their frescos, conferring additional novelty perhaps, but little additional splendour upon their native state; and no one visits Pavia altogether on their account.

Others also belonging to the state and its vicinity, about the time of Sacchi, quitted their native place, and became celebrated in other quarters; as Mola, of the state of Como, of whom we have treated; and Pietro de' Pietri, who, born

in the Novarese, studied and died at Rome, where he has been commended by us in the school of Maratta. Antonio Sacchi, also a native of Como, acquired his knowledge at Rome, whence returning into Lombardy, he undertook to paint a cupola for his native place, but fixing on too high a point of perspective, he made his figures so gigantic that he broke his heart and died. From Como likewise sprung one Fra Emanuele, of the order of the Minori Riformati, whose name is incorrectly inserted by Orlandi in the "Abbecedario," as a self-taught painter. The fact is, that on being sent to reside at Messina, he became a pupil to Silla, and improving the feeble manner he had acquired in his native town, he decorated a number of places belonging to his order, both in Rome and Sicily, in a better taste. There are two of his pictures at Como, at the Riformati; a Supper in the refectory, feebly executed in the style of the declining school of Milan, and a Pietà in the church, with different saints, in a better manner; such is the advantage of practice, reflection, and good guidance even at a mature age.

This epoch produced a fine perspective painter, of whom mention is made under the Roman school, in which he studied and left some works. This is Gio. Ghisolfi, a pupil of Salvatore Rosa, who, on his return to Milan, besides his architectural pieces, which were esteemed among the very first, devoted himself to large histories and altar-pieces, and executed frescos in a good taste for the Certosa of Pavia, and the Santuario of Varese. He was followed with success by one of his nephews, Bernardo Racchetti, whose perspectives, no less than those of Clemente Spera, are frequently met with in collections. Torre makes mention also of a native of Lucca, who succeeded in perspective and in figures, named Paolo Pini. I have seen only of his a history of Rahab, at S. Maria di Campagna, at Piacenza, of which the architecture is very fine, the figures light and touched with a spirited hand. In extensive works of ornamental fresco, Pier Francesco Prina is commended by Orlandi, with the two Mariani, Domenico and his son Gioseffo. The father remained stationary at Milan, and educated, among other pupils, Castellino da Monza; but the son visited Bologna, and there succeeded in improving his paternal manner so as to

distinguish himself throughout Italy and Germany. These names will suffice to give a view of a period, not remarkable for the best taste in this species of painting.

Fabio Ceruti was a landscape painter of some repute in the style of Agricola his master. His pictures are pretty numerous, both throughout the city and the state. Mention is also made of one Perugini, recorded by the Cav. Ratti, in his life of Alessandro Magnasco of Genoa, called Lisandrino. The latter, educated in the school of Abbiati, and a long time resident in Milan, added to the pictures of Perugini, of Spera, and other artists, small figures of such merit as will be entitled to a particular description in his native school.

In compositions of a minor branch, wholly executed by himself, Magnasco may be pronounced an able artist, especially in those diminutive pieces on the Flemish scale, consisting of childish scenes and representations of a popular cast, with which he decorated many collections. He also opened school at Milan, and was imitated by Coppa and other artists, though Bastiano Ricci approached him the nearest of any, possessing a wonderful versatility of genius in respect to imitation. In a similar taste Martino Cignaroli painted at Milan, who had acquired at Verona and at the school of Carpioni, singular skill in conducting pictures for private cabinets. He established himself together with Pietro his brother and his family, in this his new abode, where he had a son named Scipione, who became a good landscape painter at Rome, and subsequently flourished at Milan and at Turin.

About the year 1700 Lorenzo Comendich established himself in the former of these cities, an artist already recorded in this work among the disciples of Monti. In the residence of the Baron Martini, his patron, he produced a variety of works, the most commended among which was his Battle of Luzzara, won by Louis XIV., who is said to have beheld it, as represented by this artist, with singular pleasure.

In pictures of herds of animals of every kind, more perhaps than for his human figures, Carlo Cane rose into some repute. Orlandi likewise greatly commends Angiolmaria Crivelli in the same branch, though I have seen nothing from his hand entitling him to so much eulogy. At Milan this artist is known by the name of Crivellone, in distinction to his son

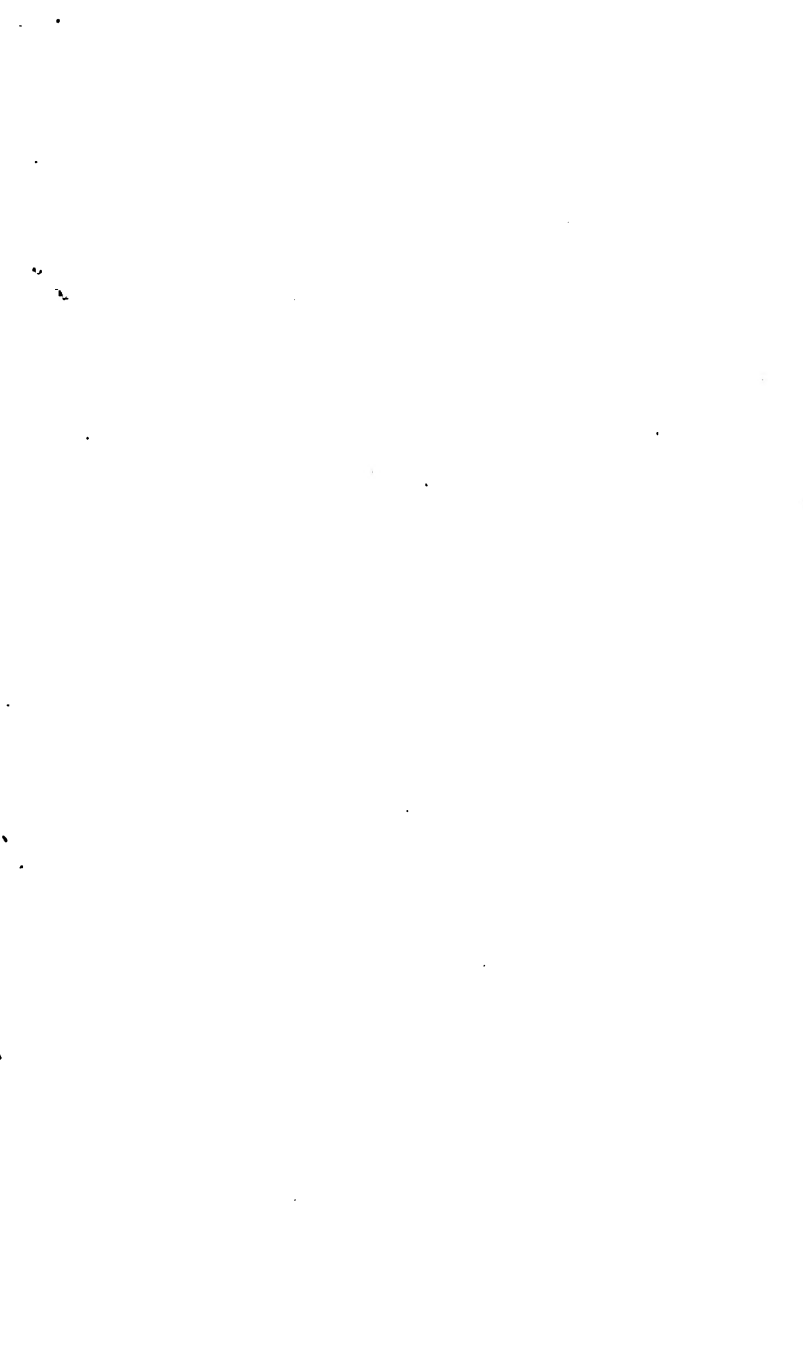
Jacopo, whose principal merit lay in his drawings of birds and fishes. He was much employed by the court of Parma, and died in 1760. Still nearer us in point of time is Londonio, an artist also of some repute for his herds of cattle: his rural and pastoral views are in possession of the Counts Greppi, and other noble houses. At Como flourished one Maderuo, whose skill consisted in drawing all kind of kitchen furniture, in the taste of the Bassani, with whom less experienced judges are apt to confound him. I have seen several small pictures by him in possession of the Counts Giovio, that display great beauty. He was also a fine flower-painter, though he was here surpassed by Mario de' Crespini, one of his pupils, whose productions are interspersed throughout his own and the adjacent cities. Of some other artists of inferior note I have given accounts in different places.

It remains for me to mention a third academy which was founded at Milan 1775, by that distinguished princess Maria Theresa, and which was afterwards invariably encouraged by new benefactions from her two sons, the emperors Joseph and Leopold, and by their successor to the empire, Francis II., who, amidst all the distractions of war, is not unmindful of the prosperity of the fine arts. The complete institutions of which this academy had to boast, even in its outset, are described in a compendious manner by its accomplished secretary, in his work entitled the New Guide, already frequently cited. In this we find an account of the number, the variety, and the merit of the different professors; the collections of models, of designs, of prints, and of books, which are there provided for the use of the students; to which he adds the methods of education there inculcated, to the great benefit of the nation, which has already, for some time past, been imbued with a more refined taste, and displayed a more extended cultivation.

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